473

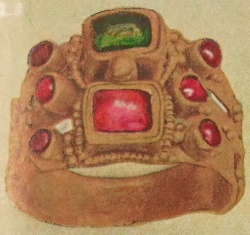
283

705

693

761

618



537

759

547

Scale 3 : 2

CATALOGUE

OF THE

SUPERB COLLECTION OF RINGS

formed by

the late Monsieur E. Guilhou,

of Paris

COMPRISING

RINGS OF THE CLASSICAL PERIOD

INCLUDING

EGYPTIAN, PHOENICIAN, GREEK,
ETRUSCAN AND ROMAN RINGS

RINGS OF THE DARK AGES, THE MIDDLE AGES THE RENAISSANCE AND MODERN TIMES

INCLUDING

BYZANTINE, MEROVINGIAN AND CAROLINGIAN RINGS
SIGNETS AND PORTRAITS
RINGS OF PERSONAL SENTIMENT
MAGICAL, RELIGIOUS AND PAPAL RINGS
PEASANT AND ORIENTAL RINGS

SUPERB DECORATIVE RINGS, ETC.

WHICH WILL BE SOLD BY AUCTION

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PREFACE

MONSIEUR Guilhou was a collector who was interested in many subjects. Primarily he sought for antique jewellery of all periods, and as branches from this main stem came his collections of snuff-boxes and enamels, of watches and other objects of vertu. Separate from these were his more general collections of Mediaeval and Early Renaissance Art.

These collections formed a series of highly important sales held in Paris during the seasons of 1905 and 1906. Alone his wonderful cabinet of rings was held back from the market.

Mr. Seymour de Ricci, who first undertook a catalogue of this collection, has pointed out that its exceptional quality is largely due to the fact that Monsieur Guilhou outlived his brother-collectors, Frédéric Spitzer and Baron Jérome Pichon, and bought at their sales all their most cherished specimens. Through such a magnificent collection, competing with that formed by Sir A. Wollaston Franks (the nucleus of the British Museum Collection) as the largest and most comprehensive ever assembled by one man, it is difficult to guide the reader in a short space. There are some sections and rings, however, which cannot be overlooked. Reading past the excessively rare gold Mycenaean ring, past the section of Etruscan rings, including examples of the highest quality, we come to the superb collection of Roman rings, in which fine examples of every type are present. Amongst the Byzantine rings, outstanding is the early marriage ring of Petros and Theodote (lot 460). Of the Merovingian rings, all the finest recorded specimens still in private hands are included here, so that for the collector interested in early Teutonic art, this sale should be an unique opportunity. The two plates of these rings, XVII and XVIII, reproduce the most important examples.

There are many noble signet rings, among which lots 577, 585, 589, 590 and 609 may be mentioned. The Jean Sans Peur Ring, lot 618, is perhaps the most famous ring known to collectors. And finally, the section of Renaissance rings maintains the high quality of the Collection. For the rest, the illustrations should provide the reader with clues to the numerous other important specimens in the text.

The Classical, Byzantine and Early Teutonic Rings have been catalogued according to period, and the rest divided into various sections according to their use and meaning, rather than their date or country of origin.

SOTHEBY & CO.

September, 1937.

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TABLE OF CONTENTS

	LOTS
Egyptian Rings	1-37

CLASSICAL RINGS

Mycenaean Period	38-39
Phoenician and Ionic-Etruscan Period—	
(*a*) Incised Metal Bezels	40-45
(*b*) Swivel Rings	46-48
Archaic Graeco-Etruscan Period	49-54
Etruscan Period—	
(*a*) Swivel Rings	55-67
(*b*) Ornamental Rings	68-78
Earlier Greek Period—	
(*a*) Signet Rings	79-90
(*b*) Ornamental Rings	91-101
Later Greek and Graeco-Roman Period—	
(*a*) Metal Bezels with Engraved Designs	102-133
(*b*) The Bezels with Embossed and Filigree Motifs	134-141
(*c*) Rings with Designs in high Relief, and Plain Rings	142-160
(*d*) Bezels set with Engraved Stones	161-174
(*e*) Hellenistic Types, with Raised Oval Bezels	175-196
(*f*) Bezels set with Cameos	197-198
(*g*) Bezels set with Plain Stones	199-207
Roman Period—	
(*a*) Metal Bezels with Engraved Designs	208-232
(*b*) Metal Bezels with Embossed Designs	233-235
(*c*) Metal Bezels with Designs in high Relief or set with Coins	236-255
(*d*) Key Rings	239-242
(*e*) Flat Bezels set with Intaglios	256-285
(*f*) Raised Bezels set with Intaglios	286-305
(*g*) Shoulders pierced, Bezels set with Intaglios	306-319
(*h*) Shoulders decorated with Pellets	319A-334
(*i*) Bezels set with Cameos and Carved Stones	335-344
(*j*) Bezels set with Plain Stones	345-383
(*k*) Double Rings and Rings set with two or more Stones	384-394
Inscribed Rings—	
(*a*) Greek Inscriptions	395-406
(*b*) Latin Inscriptions	407-418

Rings in Miscellaneous Materials— LOTS
(a) Carnelian 419-420
(b) Glass 421-424
(c) Jet 425
(d) Bone 426
(e) Amber 427-428
Antique Intaglios and Cameos in later Gold Settings 429-438

POST CLASSICAL RINGS

Early Christian and Byzantine Rings 439-473
Early Teutonic Rings—
(a) Inscribed 474-499
(b) With Human and Animal Figures 500-512
(c) Ornamental 513-548
Signet Rings—
(a) Heraldic 549-590
(b) Bearing Merchants' Marks and other Devices, non-heraldic 591-611
(c) Oriental 612-616
Portrait Rings—
(a) Mediaeva[1] 617-618
(b) Renaissance and Later 619-631
Magical and Religious Rings—
(a) Magical
(i) Amulets 632-635
(ii) Inscriptions 636-644
(b) Religious
(i) Iconographical 645-653
(ii) Ecclesiastical 654-658
(iii) Devotional, non-Iconographical 659-664

RINGS OF PERSONAL SENTIMENT

Marriage Rings, Jewish 665-669
Love and Fede Rings—
(a) Mediaeval 670-676
(b) Renaissance and Later 677-684
(c) Gimmel Rings 685-688
Mourning Rings 689-690
Memento Mori Rings 691-693
Memorial and "Cause" Rings 694-697
Masonic Rings 698
Fancy Rings 699-700

DECORATIVE RINGS

	LOTS
PEASANT RINGS	701-703
ORIENTAL RINGS	704-705
MEDIAEVAL RINGS	706-714
MEDIAEVAL STIRRUP RINGS	715-717
RENAISSANCE AND LATER RINGS—	
(*a*) Lobed Settings	718-726
(*b*) Set with gems	727-741
(*c*) Set with gems and enamelled	742-761
(*d*) Enamelled or set with cameos or semi-precious stones	762-766

INDEX I (*Proper names*)

INDEX II (*Inscriptions*)

INDEX I

PROPER NAMES

	Lot
Abbon	511
Acquaviva, Mathieu d'	558
Aineval, Perceval d'	588
Alduni	492
Angoulême, Duchesse d'	697
Anne of Austria	695
Antiochia, Giovanni Philippo d'	582
Arces, Domingo	550
Artigues	560
Atri, Duke of	558
Auxerre, Bishop of	601
Bavhin, Alexander	592
Berry, Duc de	619
Bertilde, Queen	498
Betta	512
Black Prince	589
Brosse, Jehan de la	552
Buch, Captal de	590
Burgundy, Duke of	618
Callender	578
Caroline, Queen	631
Charles II	630
Charles the Bald	484
Clus, R. de	560
Conta	552
Dottori	604
Dromacius	512
Ducreux, Jean	591
Elena	495
Elizabeth, Queen	622
Emmanuel	503
Enneval, Perceval d'	588
Erpidius	482
Farnese	654
Ferrer, Arnaldo	557
Formosa	496
Foy, General	689
Frontina	407
George II	631
Gibert, B.	553
Grailly, Jean de	590
Grimaldi, Jerome de	579
Gulfetrude, St.	497
Gundoberga, Queen	499
Henri IV	622, 697
Henri V	697
Isabel, Queen of Spain	734, 736
Jean sans Peur	618
Julius II	626
Leodenus	505
Lepelletier de Saint Fargeau	694
Louis XVI	619, 625, 697
Louis XVII	625
Louis XVIII	627
Marat	694
Maria I of Portugal	628, 629
Marie-Antoinette	625, 697
Monticelli of Crema	575
Mozarico, Piero	565
Napoleon	619, 696
Nassau, H. de	690
Necker	620
Nevair, Thomas de	554
Novarino, Piero	572
Paul III	654
Peter, Bishop of Auxerre	601
Pius VII	623
Poniatowski, Josef A.	689
Prasolfus	493
Raimundus	501
Ranieri of Perugia	573
Reccaredo	503
Rochejaquelein, P. F. de la	684
Roggieri, Thomas de (?)	564
Rovere, della, of Savona	555
Solari, O. de (?)	566
Sorel, Agnes	689
Stralenberg, von, of Frankfort	577
Suessa, A. H. de	607
Suessa, Thomas de Roggieri de (?)	564
Teramo, Count of	558
Wellington, Duke of	695

INDEX II

INSCRIPTIONS

In most cases modern orthography is given in the index, whilst in the description of the ring the inscription is faithfully transcribed.

Lot

Agios Oteos Atanatos... 637
A tard oublie 672
Ave Maria 663
Ave Maria Gracia Plena 640, 642
Ave Maria Gracia Plena Dominus Tecum Benedicta Tu in Mulieribus 641
Ave Virgo Maria Matre 643

Bone Tyne Hou Ioye God Help 650

Christus Vincit, Christus Regnat, Christus Imperat 564
Constantino fidem 417, 418
Cotes in Deo 542
Crescite et multiplicamini 593

De bon coeur 653
De Pietate Maria... 643
Deus in nomine tuo salvum est... 603
Dieu sauve le Roi 550
Dom(i)ne (?) Have 443
Dulcis vivas 406
D'un seul regard vous doit suffire 617

En Dieu me fie 664
Et verbum caro factum est, et habitavit in nobis (et vidimus gloriam eius) 564, 566, 589, 603, 607, 618, 644
Event legor 229
Eyn, Dyn 710

Felix qui potuit rerum cognoscere causas 735
Filii Regis 491
France Souviens Toi 695

Heilige Liebe 670
Hoi Hoi 638

Ils me seront toujours chers ... 696
In der Doot tot ghetrovt 687

Je ne pique pas 742
Jesus autem transiens per medium illorum ibat 566, 589, 609, 639

Lot

Jesus, Maria, Johannes 609
Jesus Nazarenus Rex Judeorum 609
Je vive éternellement... 695
Je vous suis toujours 684
Joie Sans Fin 664
Jotes Vorsehen mvos beschen ... 688

La Force prime le droit 695
La France en deuil 689
La R. Ysabel a Da. Marina 734, 736
Loyauté passe tout 708

Meminisse iuvabit 411
Michael mecum vivas in Deo ... 454
Mon coeur avez 676
Mon désir me vaille 672
Memento mori 691
Myn Genyst 671

Pax 489, 494
Pax vobis 488
Peace and Love 437

Quand que soit 583

Rex Aragonum 657

Salva me 504
Septimine Severina vivatis ... 446
Souvenir affligeant 690

Tous aux dangers—tous à l'honneur 695
Tout pour vous 674
Tu sola mi poi slegar 683

Un temps viendra 672
Uti felix cum tuis 412

Veritas (?) 571
Vivas in deo... ... ... 441, 465, 489
Vivas multis annis 410
Vive le roi 697

Was Gott zusammen fieget, sol der Mensch nicht scheiden ... 686
Waterloo 695

CATALOGUE

OF THE

SUPERB COLLECTION OF RINGS

INCLUDING CHOICE EXAMPLES OF ALL PERIODS FROM

THE EGYPT OF THE PHARAOHS

TO

THE FRANCE OF NAPOLEON I

Formed by the late Monsieur E. Guilhou,

of Paris

FIRST DAY'S SALE

Tuesday, November 9th, 1937

Throughout the catalogue "Marshall" refers to the Catalogue of Greek, Etruscan and Roman Finger Rings in the British Museum, by F. H. Marshall; "Dalton" to the Catalogue of the Franks Collection of Finger Rings in the British Museum, by O. M. Dalton; "Oman" to the Catalogue of Finger Rings in the Victoria and Albert Museum, by C. C. Oman; "Henkel" to "Römische Fingerringe des Rheinlandes" by Friedrich Henkel; and "Evans" to "Magical Jewels" by Joan Evans.

EGYPTIAN RINGS

1 FAIENCE. A cylindrical Ring in green faience openwork, showing the sun's boat and seated deities; and another, smaller, with Ra seated between two lotuses 2

[*See* ILLUSTRATION, PLATE II, *first ring only*]

2 FAIENCE. A large Ring in the form of a lotus and menat crowned with an aegis of Hathor in bright blue glazed faience

[*See* ILLUSTRATION, PLATE II]

3 FAIENCE. Another in blue glazed faience, inset with a black intaglio inscribed " *Ra be protection every day* "

[*See* ILLUSTRATION, PLATE II]

4 FAIENCE. A large Ring of stamp form, in pale blue glazed faience with a garbled inscription ; another with an oblong bezel incised Menas, *XXVI Dynasty* ; and another in dark blue glaze, incised with an uchat 3

5 GLASS. A white glass Ring decorated with spiral yellow lines; an openwork Uchat Ring in blue glazed faience ; and another in green glazed faience 3

6 GLASS. A black glass Ring with yellow striations ; another Ring in white glazed faience, the bezel in the form of a scarab between two lotuses ; another in blue glazed faience with a garbled inscription ; and a heptagonal Ring in brown glazed pottery 4

7 Another in bone, stained green, the bezel carved with a crouching lion

[*See* ILLUSTRATION, PLATE II]

8 Another of stamp form, with an inscription referring to the titles of Mut, within a cartouche ; another in dark blue glass with a knob for bezel ; and another in drab glazed faience 3

9 GLASS. Another Ring in black glass ribbed ; another in yellow glass, with a rosette ; and another of the same type, very small 3

10 FAIENCE. A Ring with an oval bezel representing Bes standing sideways ; and another in openwork of a cow suckling a calf ; both in blue glazed faience 2

[*See* ILLUSTRATION, PLATE II, *second ring only*]

11 JASPER. Another in green jasper with an oval bezel incised "*Golden Horus, lord.*"

12 CARNELIAN. Another in carnelian, with an oval bezel incised with the seated figure of a goddess, looking to the right

13 A gold Ring, with a small bezel incised with a cow in outline; another with a figure of Bes, with an ankh slung on one arm, playing on a tambourine 2

14 Another, with an oval bezel incised with the Hathor cow in a boat among the reeds

[*See* ILLUSTRATION, PLATE II]

15 Another with an oblong bezel showing a Hathor-head sistrum between two seated jackals

16 Another with an ovoid bezel incised with figures of Horus and Tauerit

17 Another with a revolving bezel in gold filigree of Greek workmanship, encasing an onyx scarab engraved with the solar bark, etc.

[*See* ILLUSTRATION, PLATE II]

18 Another with an ovoid bezel engraved with a standing figure of Hathor, looking to the right.

19 Another with the cartouche Neferu-Ra

20 Another with a cartouche-shaped bezel incised "*Mut, Mistress of Heaven*"

21 Another with an oval bezel engraved with a uraeus erect, wearing horns, disk and feathers

22 Another with a cartouche-shaped bezel crowned with disk and plumes, incised " *Psamthik beloved of Amen* "

23 Another, massive, with an oval bezel inset with a plate inlaid apparently in silver with titles of Neith

[*See* ILLUSTRATION, PLATE II]

24 Another with a revolving bezel encasing a lapis lazuli scarab incised with two lotus buds

25 Another with a revolving bezel, apparently enclosing a wish scarab

26 Another set with a half cylinder of lapis lazuli illegibly inscribed

27 An ivory Ring with a square bezel inset with a gold plaque bearing an uchat in relief

28 A gold Ring with an oval bezel inscribed " *Uah ab Ra beloved of Neith* ", etc.

29 Another with an oval bezel incised with the name of " *Psamthik* ", priest

30 Another inscribed " *Ast-en-Kheb* ", i.e. *Isis of Kheb* (*Esenkhebis*)

[*See* ILLUSTRATION, PLATE II]

31 Another with a revolving bezel formed of an Assyrian cylinder in lapis lazuli, engraved with a lion springing on an antelope and a man with hand upraised

[*See* ILLUSTRATION, PLATE II]

32 A silver ring with an oval bezel incised "*The High Priest of Amen, Ankh-Hor-pa-Khruti*"; and another incised "*A Ptah amulet, Ptah listens to it*" 2

33 Another with a scarab set in a revolving gold mount and incised "*Horus, good lord*"; and another with an oval bezel with an inscription of doubtful meaning 2

34 Another with an oval bezel displaying a lotus between two winged uraei

[*See* ILLUSTRATION, PLATE II]

35 Another with an oval bezel inscribed "*The Champion of the late great master, Horsiisit*"

36 A bronze Ring with an oval bezel of iridescent glass; and another with an oval bezel of dark green stone on which is cut an andro-sphinx striding over an enemy, and the sign ankh 2

37 Another with an oval bezel incised "*Ra-su-Ptah-n-neb*"; and another with a patinated oval bezel, much worn 2

CLASSICAL RINGS

MYCENAEAN PERIOD

38 BRONZE. Of large size; the massive shank is hollow and moulded on the shoulders, the elongated bezel incised with a horse and a gryphon ; another, bronze, of somewhat similar type, the bezel with a bird ; another, bronze, the bezel formed as a twisted knot ; and another, somewhat similar ; 1000-900 B.C. 4

*** For rings of this type see Marshall, 7, 13 and 874, for the first three mentioned respectively.

39 GOLD. A MOST IMPORTANT AND RARE MYCENAEAN RING, the shank, of triple form, is rounded without and flat within, and the three portions are divided by pearled bands ; the raised rectangular bezel is also triple in form, and is set with three long garnet cabochons surrounded by pearled bands in gold, *circa* 1000 B.C. ; *a beautiful ring in exceptionally fine condition*

*** A similar ring from Enkomi, Cyprus, is in the British Museum, Marshall, 689.

[*See* ILLUSTRATION, PLATE III]

PHOENICIAN AND IONIC-ETRUSCAN PERIOD

Incised Metal Bezels

40 SILVER. The large circular shank tapering towards the bezel, which is elongated and rectangular in shape, incised with a sea-horse within a pearled border ; another incised with a lizard ; and another ; *7th/5th Century* B.C. 3

41 SILVER AND BRONZE. Six Rings, the flat hoops open at the base and overlapping, some with incised motifs ; *Phoenician and Archaic Greek* 6

42 GOLD. AN IMPORTANT RING with plain circular hoop ; the elongated oval bezel was originally raised, and the sides are decorated with filigree scrolls between minutely pearled bands ; the face of the bezel is decorated at either end with eagles with wings displayed, divided by a panel incised with a couchant stag ; *early Ionic work, 1st half of 6th Century* B.C.

*** A similar ring is in the B.M., Marshall, 20.
This type of ring was probably made in Etruria by Greek workmen.

[*See* ILLUSTRATIONS, PLATES IV and XXVII]

43 GOLD. A FINE RING, of kindred type, the flat oval bezel incised with an abstract design within an oval outline ; *6th Century* B.C.

[*See* ILLUSTRATION, PLATE IV]

44 GOLD. A FINE AND INTERESTING RING, with plain circular hoop, the oval bezel incised with affronted bulls divided by a palm tree (?) within a cable border ; *6th Century* B.C.

[*See* ILLUSTRATION, PLATE IV]

45 GOLD. ANOTHER, in pale gold, the hoop (*repaired*) tapering towards the raised oval bezel, incised with a lion, an ibex and a stag divided by milled bands ; *an interesting ring* ; and the gold Bezel of another Ring of similar type ; *6th Century* B.C. 2

[*See* ILLUSTRATION, PLATE XXVII]

Swivel Rings

46 IRON. A Swivel Ring of large size ; the bezel, which is a replacement, is mounted in gold, and is set with an antique gem incised with Herakles fighting the Nemean lion ; another, of smaller size, the carnelian bezel carved on the one side as a scarab, and incised on the other with two dogs ; another ; and two others, one silver, the bezel missing ; *7th/5th Century* B.C. 5

47 GOLD. The plain hoop tapering towards the bezel, consisting of a revolving agate carved with a couchant lion ; and another, of similar type, the bezel with a filigree border, containing a carnelian carved with the figures of Fortuna, carrying a cornucopia, and a Youth, the bezel loose ; *7th/5th Century* B.C. 2

48 GOLD. A FINE SWIVEL RING, the tapering hoop branching outwards at the shoulders ; the revolving bezel is set with a dark stone carved as a scarab on one side and incised with a warrior with a shield on the other, within a framework of gold wire decorated with spirals ; *7th/5th Century* B.C.

*** A ring with hoop of this shape is in the British Museum, Marshall, 292.

[*See* ILLUSTRATION, PLATE III]

ARCHAIC GRAECO-ETRUSCAN PERIOD

49 BRONZE. The pointed oval bezel incised with two lovers ; another, a man wearing a horned mask ; and four others, *one possibly Byzantine ; the rest 6th and early 5th Century* B.C. 6

50 BRONZE. Two interesting early Rings, with even shanks of roughly triangular section. The oval pointed bezels are incised with a man holding a shield (?) out before him and with a satyr respectively ; *7th/6th Century* B.C. 2

51 BRONZE. The square bezel incised with a deer lying down ; another with a serpent and a deer ; and another, with a standing figure (?) ; *6th Century* B.C. (?) 3

53 GOLD. With broad, nearly flat hoop, the oval pointed bezel embossed with a design : a satyr seated by a fountain ; *5th to early 6th Century* B.C.

54 GOLD. A FINE RING, of similar type, bordered by a bead and tongue pattern, incised with a rhythmic representation of a satyr running, holding a patera and an uraeus ; *5th Century* B.C.

[*See* ILLUSTRATION, PLATE IV]

ETRUSCAN PERIOD

Swivel Rings

55 GOLD. The hoop decorated with spiral wire at the shoulders, the revolving bezel formed by a sardonyx scarab incised on one side with a galloping stag ; another with delicate shank, the bezel formed by a chalcedony on which a cock is incised ; and the gold shank of another ring the bezel of which is missing ; *5th/4th Century* B.C. **3**

56 GOLD. The shoulders decorated with spiral wire, the revolving scaraboid bezel incised with a scroll design ; *Etruscan or Phoenician*

57 GOLD. A FINE RING, the tapering shank strengthened with spiral wire at the shoulders, the carnelian scaraboid bezel incised with a galloping stag ; *5th/4th Century* B.C.

⁂ A ring of similar type is in the B.M., Marshall, 307.

58 GOLD. The hoop is formed as a channelled ribbon, the shoulders as a disc ; the carnelian scaraboid bezel is incised with a naked male figure ; *4th/3rd Century* B.C., *cf. Marshall,* 346.

59 GOLD. The shoulders decorated with a spiral motif ; the bezel is formed of an openwork gold scarab incised with a design based on hieroglyphics ; *Etruscan or Phoenician*

60 GOLD. AN INTERESTING RING, the double hoop bound at the shoulders with spiral gold wire, the bezel set with a carnelian intaglio : the head of a man with twisted beard, of a horse and of a sow combined, and a raven tearing at a dead hare ; *late Etruscan*

** The fantastic combination of a human head with those of animals, the figures of birds, etc., to make a design is not uncommon. Cf. British Museum, "Catalogue of Engr. Gems", 2275.

[*See* ILLUSTRATION, PLATE XXVII]

61 GOLD. A FINE RING, the tapering shank incised with a spiral motif, the scaraboid bezel with a grazing antelope ; *4th/3rd Century* B.C.

[*See* ILLUSTRATION, PLATE III]

62 GOLD. AN INTERESTING RING, the shank formed of a pearled and plain gold wire twisted together, and separated to form the rather large circular shoulders ; the bezel is set with an onyx scarab incised with a cornucopia ; *4th/3rd Century* B.C.

[*See* ILLUSTRATION, PLATE III]

63 GOLD. A FINE RING, the tapering shank decorated on the shoulders with spiral gold wire, the carnelian bezel incised with a grazing stag ; *5th/4th Century* B.C.

[*See* ILLUSTRATION, PLATE III]

64 GOLD. The wide even shank is hollow, and is bound on the shoulders with alternate bands of spirally twisted and plain wire, the carnelian bezel incised with Seilenos filling an amphora ; *4th/3rd Century* B.C.

** From the Praun and Mertens-Schaaffhausen Collections. Reproduced by King "Antique Gems and Rings"; vol. 2, pl. 34.

[*See* ILLUSTRATION, PLATE III]

65 GOLD. With light faceted hoop, the carnelian scarab incised with a grazing deer; and another, gold, with a very small scarab, incised with a sistrum between two uraei ; *Etruscan* ; *the latter possibly Phoenician* 2

66 GOLD. The hoop spirally twisted and strengthened at the shoulders with gold wire; the bezel, formed of thick gold foil, is embossed with a seated man, and at the back is shaped as a scarab ; *Etruscan, 4th/3rd Century* B.C.

67 GOLD. AN IMPORTANT SWIVEL RING, the spiral hoop strengthened at either shoulder by a gold thread; the bezel is embossed on one side with Eros surrounded by arabesques, and on the other with a scarab ; *Etruscan, 4th/3rd Century* B.C.

[*See* ILLUSTRATION, PLATE III]

Etruscan Ornamental Rings

68 GOLD. AN IMPORTANT EARLY RING, the hoop which is made of strands of gold wire, is overlaid with filigree motifs formed like eyes and is intersected at the base by a small garnet cabochon flanked by a triangular setting on either side, the gems now missing ; the box-shaped oval bezel is decorated at the sides with a lozenge design in finely granulated beads, and contains a filigree gold flower under a glass cover ; *4th Century* B.C.

*** This fine ring is a most important specimen of a very elaborate type of Etruscan ring.

[*See* ILLUSTRATION, PLATE V]

69 GOLD. A FINE AND LARGE RING, with " U "-shaped hollow shank of circular section, the massive convex oval bezel decorated round the edge with an embossed foliate pattern against a granulated ground and with milled bands at the outer and inner edge ; the centre of the bezel is set with a cabochon garnet ; *Etruscan, 5th Century* B.C.

[*See* ILLUSTRATION, PLATE III]

70 GOLD. ANOTHER FINE RING, of similar type, the large oval bezel embossed with stylised foliage motif between pearled and milled bands, set with a sard intaglio : an Athlete ; *5th Century* B.C.

[*See* ILLUSTRATION, PLATE III]

71 GOLD. ANOTHER, VERY SIMILAR, the large oval bezel embossed with a foliate motif on a stippled ground within pearled and milled bands ; set with a carnelian intaglio : a Horseman and an Eagle ; *5th Century* B.C.

[*See* ILLUSTRATION, PLATE III]

72 GOLD. AN IMPORTANT EARLY RING, with plain shank, flat on the inside and slightly rounded on the outside, the shoulders decorated with a chevron motif, " S " scrolls and stylised leaves in filigree ; the bezel consists of thick interlaced gold wires overlaid with filigree flowers and foliage ; *5th Century* B.C. (*cf. Marshall*, 902, *for a ring of similar type*)

[*See* ILLUSTRATION, PLATE III]

73 GOLD. A FINE RING, the broad shank overlaid with spiral filigree coils ; the raised bezel, surrounded by a spiral wire, is set with a dark intaglio showing a bird ; *4th/3rd Century* B.C.

74 GOLD. An interesting early Ring of small size, the shank decorated with a lozenge and quatrefoil design in filigree ; the round bezel was originally set with a gem ; *5th/4th Century* B.C.

75 GOLD. A FINE RING, the small hoop widening considerably towards the shoulders and decorated at the edge with granulated motifs and on the shoulders with alternating bands of flowers and bunches of grapes in the same technique ; the large, raised, oval bezel is set with a garnet cabochon ; *4th/3rd Century* B.C. (?)

[*See* ILLUSTRATION, PLATE III]

76 GOLD. AN IMPORTANT RING, the shank formed of massive spirally twisted wire ; the raised oval bezel is decorated at the sides with granulations and petal motifs in filigree, within pearled bands, and is set with a garnet cabochon ; *4th/3rd Century* B.C. (?)

[*See* ILLUSTRATION, PLATE III]

77 GOLD. A FINE AND MOST INTERESTING RING, the circular hoop everting to form the long and narrow rectangular bezel, which is embossed with two warriors fighting within a scalloped border ; *6th Century* B.C.

[*See* ILLUSTRATION, PLATE IV]

78 GOLD. AN IMPORTANT RING, the hollow oval bezel embossed on the underside with a radiating design, and on the face with a rhythmically disposed reclining figure of a woman draped from the waist ; the edge is decorated with a motif in granulations (bunches of grapes ?) and an outer plaited border ; *5th Century* B.C. (?)

[*See* ILLUSTRATION, PLATE IV]

EARLIER GREEK PERIOD

Incised metal Bezels

Although Signet Rings were known in the Mycenaean age, their use seems to have been primarily ornamental. No examples are known dating from the Geometric period, and the engraving on the early Ionic Rings is shallow, and it is doubtful whether they were used as Signets.

The free use of the Signet Ring with the fixed bezel dates in Greece from 600 B.C., and since the ring not only represented the signature of the owner, but also was used for sealing at a date when locks and keys did not exist, there was constantly the danger of forgery. F. H. Marshall points out that early in the 6th Century B.C. one of Solon's laws forbade the engraver of rings to keep an impression of the design, when once the ring was sold.

With regard to the wearing of rings at this period, an examination of the best Attic and earlier vases, together with bronze and terra cotta statuettes, has yielded a negative result. Jewellery in the form of bracelets, necklaces, etc., appears, but the hands are always ringless. From this it has been concluded that, though signets were freely used, they were not worn for ornament.

It must, however, not be forgotten that an artistic convention may have forbidden the adornment of hands in representations. In 17th Century England, for instance, when many rings were made and worn, scarcely one appears on the fingers of the Windsor Beauties or of the ladies painted by Kneller. Rings, in fact, are almost absent in portraits from Lely to Lawrence.

79 GOLD. A FINE RING, with narrow hoop slightly rounded on the outside; the oval pointed bezel is embossed with the full-length figure of a warrior within a bead and tongue border; *5th Century* B.C.

*** For a similar ring in the British Museum, see Marshall, 218, and for earlier rings of this type see lots 53 and 54 in the present catalogue.

[*See* ILLUSTRATION, PLATE IV]

80 GOLD. A Ring of small size, the oval pointed bezel incised with a flying figure of Eros within a punched border; another, similar, the bezel deeply incised with a gryphon; and another, of small size, incised with Nike (?); *late 5th Century* B.C. 3

81 GOLD. A FINE RING, the oval pointed bezel incised within a punched border with the flying figure of Nike carrying a wreath ; *5th Century* B.C.

[*See* ILLUSTRATION, PLATE IV]

82 GOLD. AN IMPORTANT EXAMPLE with narrow circular hoop ; the pointed oval bezel is incised with a seated female figure and the inscription " Πανελοπα " ; *early 5th Century* B.C.

** From the Pichon Collection, lot 3, and illustrated pl. 1. Baron Pichon observed that the inscription was the Doric form of the name Penelope.

[*See* ILLUSTRATION, PLATE IV]

83 GOLD. ANOTHER FINE EXAMPLE with narrow circular shank, the oval pointed bezel incised with Athena standing between olive branches, a bird (apparently not the owl) on her wrist ; *5th Century* B.C.

[*See* ILLUSTRATION, PLATE IV]

84 GOLD. A FINE AND SOMEWHAT HEAVIER RING OF THIS TYPE, with faceted shank, the oval bezel incised with a seated female figure with Eros flying towards her ; *5th Century* B.C.

[*See* ILLUSTRATION, PLATE IV]

85 GOLD. The shank widened and flattened to form a convex circular bezel, incised with a draped female seated figure, her hair bound with a fillet ; and another, gold, of similar type, incised with Nike and other motifs ; *early 5th Century* B.C. ; *two interesting rings* 2

86 GOLD. AN IMPORTANT RING, with massive hollowed shank ; the oval bezel incised with a sea-horse and a small fish ; *early 4th Century* B.C.

*** A gold ring of kindred type from Reggio in Calabria is in the B.M., Marshall, 84.

[*See* ILLUSTRATION, PLATE IV]

87 GOLD. AN INTERESTING RING, with convex shank, the circular bezel incised with an animal, reminiscent of a geometric horse, and what appears to be a palm tree ; *early 5th Century* B.C.

[*See* ILLUSTRATION, PLATE IV]

88 GOLD. AN INTERESTING RING, the shank widening at the shoulders, the oval bezel incised with two winged figures ; *4th Century* B.C.

[*See* ILLUSTRATION, PLATE XXVII]

89 GOLD. With light hoop and flattened circular bezel, incised with a gryphon and a star ; *5th Century* B.C.

90 GOLD. A FINE RING, the shank widening at the shoulders, the oval bezel incised with the walking figure of Eros carrying a torch over his shoulder ; *late 5th Century* B.C.

[*See* ILLUSTRATION, PLATE IV]

Earlier Greek ornamental Rings

91 GOLD. AN INTERESTING RING, with broad ribbon shank; the oval bezel is bound at the edge with two lobes of spirally twisted gold wire, and is set with a carnelian intaglio incised with a woman bending to place offerings on a small altar before a statue of Priapus on a column ; *late 5th Century* B.C., *the gem later*

[*See* ILLUSTRATIONS, PLATES V and XXVII]

93 GOLD. AN IMPORTANT EARLY RING, the "U" shaped shank decorated with designs in filigree gold wire, the shoulders decorated in the same material with spirals; the large bezel is set with a dark intaglio finely incised with the reeling figure of Seilenos, carrying a jug and a staff and seated on a mule; the outer edge of the bezel is decorated with a berried laurel wreath of fine workmanship; *2nd half of 5th Century* B.C.

*** This fine ring was found at Thessalonica.
From the Pichon Collection, lot 1 and illustrated pl. 1.

[*See* ILLUSTRATION, PLATE V]

94 GOLD. The hoop composed of three strands of gold wire, one of which is milled; the oval box-shaped bezel is decorated at the sides with triangular motifs in finely granulated beads and is set with a garnet cabochon; and another of similar type, the shoulders set with small garnets, the bezel with a larger cabochon; *4th Century* B.C.; *two most attractive rings* 2

95 GOLD. A FINE RING, with circular hoop decorated with coarsely granulated motifs on the shoulders; the circular bezel is set with a sard intaglio: the figure of Nike carrying a wreath and other objects; *possibly late 5th Century* B.C., *but probably later*

[*See* ILLUSTRATIONS, PLATES V and XXVII]

96 GOLD. ANOTHER of similar type, the oval bezel set with a sard intaglio showing two male affronted heads divided by a line; *late 5th Century* B.C. ? *possibly later*

97 GOLD. A FINE RING, with hoop of circular section, decorated on the shoulders with three gold pellets; the oval box-shaped bezel is bound with three pearled gold wires and is set with a sard intaglio: a youth and an old man; *4th Century* B.C. (?)

[*See* ILLUSTRATION, PLATE XXVII]

98 GOLD. A FINE RING, with massive hoop gradually expanding upwards, the bezel is set with a garnet intaglio : a naked male standing figure ; *4th Century* B.C. (?) (*cf. Marshall*, 351)

[*See* ILLUSTRATIONS, PLATES V and XXVII]

99 GOLD. ANOTHER FINE RING of similar type, the hoop hollow on the inside, the oval bezel set with a sard intaglio : Fortuna-Isis with rudder and horn of plenty ; *4th Century* B.C.

[*See* ILLUSTRATIONS, PLATES V and XXVII]

100 GOLD. ANOTHER, A FINE SPECIMEN, the heavy and massive hoop of almost even thickness, the oval bezel set with a matrix emerald incised with the standing figure of Nike (?) ; *4th Century* B.C.

[*See* ILLUSTRATION, PLATE V]

101 GOLD. ANOTHER, the massive hoop widening towards the shoulders, the bezel set with a green intaglio : the standing figure of Perseus holding the head of Medusa ; *4th Century* B.C. (?)

[*See* ILLUSTRATION, PLATE V]

LATER GREEK AND GRAECO-ROMAN PERIOD

Metal Bezels with engraved Designs

102 SILVER. The large hoop tapering towards the small pointed oval bezel incised with a horse, *probably early 5th Century* B.C.; and another with flat bezel incised with Nike crowning a horseman ; *3rd/2nd Century* B.C. 2

103 GILT BRONZE. With narrow shank, the large circular bezel incised with a head resembling that of Alexander ; and another, with small bezel incised with a female figure ; *3rd Century* B.C. 2

104 SILVER. The oval bezel deeply incised with an affronted male and female head, above them the flying figure of Nike ; another, with Herakles and the Nemean Lion ; and another with Eros and a lion ; *3rd Century* B.C. 3

105 BRONZE. The pointed oval bezel incised with a standing female figure, and a ship ; another, with a horseman ; and two others ; *3rd/2nd Century* B.C. 4

106 SILVER. An attractive Ring, the pointed oval bezel deeply incised with a girl's head ; and another, bronze, the large circular bezel incised with the naked statue of Aphrodite Anadyomene, on the one side of her a portable altar, on the other an indeterminate object, possibly the stylised figure of Eros ; beyond these, on either side, is the figure of a worshipper ; *2nd Century* B.C., *the latter possibly later* 2

107 SILVER. A large Ring, the hoop widening at the shoulders to support the flat circular bezel, incised with the seated figure of a woman, a dove on her hand ; and another, of similar type, incised with a biga, a small wreath above ; *3rd/2nd Century* B.C. 2

108 BRONZE. With narrow shank, the circular raised bezel cut with a scorpion ; another, of similar type, with Eros and an animal ; and three others, similar ; *late Greek, or possibly Roman* 5

109 SILVER. An attractive Ring, the oval pointed bezel incised with the seated figure of Herakles ; another, silver, of similar type, with the head of a satyr ; and another, with fishes (?) ; *4th and 3rd Century* B.C. *; an attractive lot* 3

110 SILVER GILT. The pointed bezel cut with a female head ; another with Seilenos carrying a cask of wine; and another of Herakles and the Nemean lion ; *3rd and 2nd Century* B.C. 3

111 GILT BRONZE. The pointed oval bezel incised with a seated figure ; another, with a lion ; and another, with circular bezel, incised with a male and female head affronted ; *3rd Century* B.C., *the last possibly Roman* 3

112 BRONZE. The oval pointed bezel incised with two satyrs ; another, with a female head ; another with Hercules and the Nemean Lion ; and another ; *3rd/1st Century* B.C. 4

113 BRONZE. Of large size, incised with a woman placing an offering on an altar ; another, incised with a cock having a horse's head ; another, with a female head ; and another, silver ; *3rd/1st Century* B.C. 4

114 BRONZE. A large and massive Ring, the oval bezel incised with a woman standing between two thyrsi and surrounded by an inscription ; another, of similar type, with an athlete ; another, with a male head ; and three others with male and female heads, the shanks damaged ; *3rd Century* B.C. 6

*** Similar rings are in the B.M., Marshall, 1266 ff.

115 GOLD. The shank composed of three small rings joined together at the base and branching out above, each of these has a flattened bezel, on which what appear to be Egyptian deities are engraved ; and another, of similar type, the two bezels incised with a palm leaf and a standing figure respectively ; *Romano-Egyptian* ; (*the date of rings of this type is uncertain*) 2

*** A similar ring is in the B.M., Marshall, 167.

[*See* ILLUSTRATION, PLATE V (*first Ring only*)]

116 GOLD. ANOTHER, of similar type, the hoop widening to form two large flattened bezels, incised with a standing god and goddess ; *Graeco-Roman*

[*See* ILLUSTRATION, PLATE V]

117 GOLD. Of small size, the raised oval bezel incised with Nike (?) ; another, the pointed bezel showing an antelope ; and another, with an eagle ; *3rd/1st Century* B.C. 3

118 GOLD. Of small size, the oval bezel incised with the head of Athena ; and another, gold, incised with a bearded male head ; *3rd/2nd Century* B.C. 2

119 GOLD. AN INTERESTING RING, with ribbon hoop, the oval bezel incised with a seated female figure ; and another, gold, bearing a lion's head and an inscription ; *early 4th and 1st* (?) *Century* B.C. *respectively* 2

120 GOLD. With hoop of triangular section, the circular bezel incised with a spear head and two galloping dogs ; *3rd/2nd Century* B.C.

121 GOLD. AN INTERESTING EARLY RING, with hoop of triangular section, the pointed oval bezel incised with Nike carrying a wreath ; *4th/3rd Century* B.C.

[*See* ILLUSTRATION, PLATE V]

122 GOLD. A FINE RING, with hoop of triangular section, slightly everted above to support the pointed oval bezel incised with the standing figure of Athena within a punched border ; *3rd/2nd Century* B.C.

[*See* ILLUSTRATION, PLATE VI]

123 GOLD. With narrow shank, the heavy oval bezel incised with a cock within a cabled border ; *possibly a later copy of a Graeco-Roman ring*

124 GOLD. AN ATTRACTIVE RING, with rather broad shank, the oval bezel incised with Apollo before a tripod ; *3rd Century* B.C. (?)

[*See* ILLUSTRATION, PLATE VI]

125 GOLD. A FINE RING, the hoop of triangular section supporting a pointed oval bezel on which a dog, an olive branch and a star are incised ; *3rd Century* B.C.

[*See* ILLUSTRATION, PLATE VI]

126 GOLD. With plain ribbon hoop slightly widening at the shoulders, the flat circular bezel incised with Nike ; *3rd Century* B.C.

[*See* ILLUSTRATION, PLATE VI]

127 GOLD. ANOTHER, of similar type, incised with the head of Athena ; *3rd Century* B.C.

128 GOLD. ANOTHER, with large oval bezel finely incised with Hermes adjusting one of his sandals ; *3rd Century* B.C.

[*See* ILLUSTRATION, PLATE VI]

129 GOLD. ANOTHER, with flat, almost circular, bezel, incised with a standing figure of Athena, a small figure of Nike carrying a wreath standing on her outstretched hand ; *3rd Century* B.C.

130 GOLD. ANOTHER, the hollowed hoop ribbed down the centre, the circular flat bezel incised with Triptolemus holding a plough ; on the one side Persephone, on the other Kore ; an exergual line below ; *1st Century* B.C. (?)

⁂ A somewhat similar ring is in the B.M., Marshall, 117.

[*See* ILLUSTRATION, PLATE XXVII]

131 GOLD. ANOTHER, with narrow ribbon shank, the flat circular bezel incised with a woman and a tripod ; *3rd Century* B.C.

[*See* ILLUSTRATION, PLATE VI]

132 GOLD. ANOTHER, A FINE SPECIMEN, the large round bezel incised with the draped figure of a woman being crowned by Eros before an altar ; *3rd Century* B.C.

[*See* ILLUSTRATION, PLATE VI]

133 GOLD. A FINE AND IMPORTANT EXAMPLE, with heavy shank gracefully widening at the shoulders ; the large, flat, circular bezel is incised with the figure of Eros ; *3rd Century* B.C.

[*See* ILLUSTRATION, PLATE VI]

Later Greek and Graeco-Roman Rings, the Bezels with embossed and filigree Motifs

134 SILVER. With tapering shank, the pointed oval bezel decorated with pellets and designs in filigree ; and two others, similar ; *Graeco-Roman* 3

135 LEAD. With " U " shaped shank, the oval pointed bezel embossed with a caduceus ; and another, the shank broken ; *3rd/2nd Century* B.C. 2

*** Although it is probable that many lead rings were made by the Ancients, they are comparatively rare, owing to the perishable nature of the metal and the fact that they were not highly prized.

136 BRONZE. With a green and blue patina, the bezel showing the full face head of Athena in relief ; and another, with a female head ; *4th/3rd Century* B.C. 2

137 BRONZE. The large bezel of a ring, showing a youthful bust in relief (Alexander the Great ?) ; and two others, both showing male profiles ; *4th/3rd Century* B.C. 3

*** An almost identical ring to the first mentioned is in the British Museum, Marshall, 1266.

138 GOLD. A FINE RING with hollow hoop, rounded without ; the raised oval box-shaped bezel is also hollow, and the top bears a gold plate with an embossed bust of Athena to the front in high relief, wearing a triple crested helmet ; *4th/3rd Century* B.C.

*** A similar ring, found together with coins of Agathokles in a tomb at Santa Eufemia, near Monteleone (Calabria), is in the British Museum, Marshall, 224.

[*See* ILLUSTRATION, PLATE VI]

139 GOLD. A FINE AND IMPORTANT GOLD RING, with narrow shank widening at the shoulders ; the large oval bezel is embossed with the head of Alexander Helios ; *4th/3rd Century* B.C.

*** A very similar ring is in the British Museum, Marshall, 222.

[*See* ILLUSTRATION, PLATE VI]

140 GOLD. A MOST IMPORTANT RING, with ribbon shank widening at the shoulders, the circular bezel embossed with the head of Athena or Helios ; the edge of the bezel is bound with beaded wire and from this radiate inwards petal-shaped lobes in filigree, many of which are filled with alternate blue and green enamel ; *4th/3rd Century* B.C.

*** This fine ring is one of the few extant specimens of Greek enamelling and is probably to be ascribed to an Egyptian workshop.

[*See* ILLUSTRATION, PLATE VI]

141 GOLD. AN INTERESTING RING, with heavy ribbon hoop ; the circular bezel is embossed with a female figure in a Triumphal car, and a goat ; Helios above ; 1*st Century* B.C. (?) (*cf. Marshall* 250)

[*See* ILLUSTRATION, PLATE VI]

Later Greek and Graeco-Roman Rings, with Designs in high Relief, and plain Rings

142 SILVER. The shank of spiral form, terminating at either end with the head of a snake ; and three others in bronze, also spiral, the ends tapering ; 1*st Century* B.C. *to* 2*nd Century* A.D. 4

143 BRONZE. With green patina, of similar type, the ends, turned back, are shaped as serpents' heads ; two others in bronze, formed as plain spirals ; two in silver ; and two others, bronze, the plain circular shanks terminating in serpents' heads facing each other, but not touching ; 1*st Century* B.C. *to* 2*nd Century* A.D. 7

144 SILVER. A massive Ring, the thick hoop incised with scales and ending in serpents' heads ; in their mouths they hold a plate, forming the bezel, on which rests a crescent moon in gold (*cf. Marshall* 1143) ; and another massive silver Ring, the shank engraved with scales, and terminating in flattened serpents' heads which overlap ; 1*st Century* B.C. *to* 2*nd Century* A.D. ; *two interesting rings* 2

145 BRONZE. With plain circular hoop to which is attached at right angles the bust of Zeus Ammon (?) (*cf. Marshall* 1299) ; another, bronze, with flattened hoop, bearing the busts of Serapis and Isis side by side, the former wearing the modius, the latter a crown of feathers (*cf. Marshall* 1298) ; and another, the bezel set with the bust of Isis ; 1*st Century* B.C. *to* 2*nd Century* A.D. 3

146 BRONZE AND SILVER. A Collection of eleven Rings, some gilded, with plain circular hoops; *Greek and Graeco-Roman, some possibly later* 11

147 BRONZE. Six plain Rings of similar type; and another, with broad hoop bearing punched decoration; *Greek and Graeco-Roman, some possibly later* 7

148 BRONZE. A small Charm formed as the Egyptian gold Hapi, in the form of a bull, with a ring for suspension; and eleven other plain Rings, in bronze and silver, some of them broken; *Greek and Graeco-Roman, some possibly later* 12

149 GOLD. AN INTERESTING RING, the shank composed of a treble spiral; the ends, overlapping and turning back, terminate in the busts of Serapis and Isis respectively; *Romano-Egyptian, 1st Century* B.C. *to 1st Century* A.D. (*cf. Marshall* 241)

[*See* ILLUSTRATION, PLATE VII]

150 GOLD. A FINE RING, with hoop of circular section, the ends of which are coiled above and continue upwards to widen and form two busts of Isis, the one wearing a calathos, the other two feathers; in both representations she has a twisted lock falling over either shoulder; *Romano-Egyptian, 1st Century* B.C. *to 1st Century* A.D.

[*See* ILLUSTRATION, PLATE VII]

151 GOLD. ANOTHER FINE SPECIMEN, with heavy gold shank coiled above, and strengthened with gold wire, the ends terminating in the busts of Isis and Serapis respectively; *Romano-Egyptian, 1st Century* B.C. *to 1st Century* A.D.

[*See* ILLUSTRATION, PLATE VII]

152 GOLD. A REMARKABLE RING in the form of a serpent. The body, spirally coiled, is flat on the inside and incised with scales towards the head and tail; the outside is angular, and, at the ends, is chased to represent the skin; the tip of the tail is twisted back and the flattened head, minutely rendered, projects down the finger; *Romano-Egyptian, 1st Century* B.C. *to 1st Century* A.D. (*cf. Marshall* 935)

[*See* ILLUSTRATION, PLATE VII]

153 GOLD. The shank, which is circular and tapering, begins to form a spiral, and at the one end is incised with scales and moulded to represent the head of a serpent; *Romano-Egyptian, 1st Century* B.C. *to 1st Century* A.D.

154 GOLD. A GOOD EXAMPLE, the hoop formed of a double spiral, chased at the ends to represent scales, both on the under and outer sides; the head and neck are coiled and bent back and the tail is twisted to form two spirals; *Romano-Egyptian, 1st Century* B.C. *to 1st Century* A.D.

[*See* ILLUSTRATION, PLATE VII]

155 GOLD. The circular tapering hoop forms part of a spiral and is engraved and moulded with the head and tail of a serpent; and another, with double shank, the head and tail twisted to make a design; *Romano-Egyptian, 1st Century* B.C. *to 1st Century* A.D.

*** A ring of the type of the second mentioned is in the collection of Dr. Carl Gassner, Mainz (Henkel, Plate II, 36).

156 GOLD. A GOOD EXAMPLE, the entire shank incised with scales and terminating in two affronted serpents' heads, the eyes set with minute emeralds, two of which are now missing; *Romano-Egyptian, 1st Century* B.C. *to 1st Century* A.D.

*** A less good example, in gold, is in the Kuntsgewerbe Museum, Pforzheim.
A silver ring, of similar type, is in the B.M., Marshall, 1135. Cf. Pollak, "Goldschmiedearbeit", p. 435; and Fontenay, p. 33.

[*See* ILLUSTRATION, PLATE VII]

157 GOLD. The hoop is composed of a quadruple spiral (*damaged*), divided by regular rows of gold pellets; one end of the spiral terminates in a serpent's head; and another, gold, the hoop branching to form two shoulders and two flattened bezels; *Romano-Egyptian, 1st Century* B.C. *to 1st Century* A.D. 2

*** A ring of somewhat similar technique to the first mentioned is in the B.M., Marshall, 966. It comes from the Nile Delta.

158 GOLD. With plain faceted hoop of hexagonal section; *Graeco-Roman or Roman*

*** A ring of this type, found in a Roman grave at Sigmaringen, is illustrated in Henkel, Plate I, 3.

159 GOLD. With plain rounded hoop widening towards the shoulders; the bezel bears the head of a cherub in high relief; *Graeco-Roman*

160 GOLD. Of small size, the rounded hoop widening at the shoulders, the bezel set with a bust of Herakles in high relief, the face bearing an expression of pain; *Graeco-Roman*

*** Rings of this type are well known, cf. Marshall, 228 ff.

[*See* ILLUSTRATION, PLATE VII]

Later Greek and Graeco-Roman Rings, the Bezels set with Engraved Stones

161 SILVER AND BRONZE. The hoops widening to hold the bezels, set with intaglios: an eagle displayed, Athena and a bird (?), respectively; and another, bronze, the setting missing; *2nd Century* B.C. 4

162 GOLD. The hollow hoop widening at the shoulders, set with a sard intaglio: Herakles carrying his club; and another, the oval bezel set with a garnet cabochon, incised with the head of Athena; *1st Century* B.C. 2

163 GOLD. An attractive Ring, the heavy hoop widening towards the shoulders, the oval bezel set with a garnet intaglio : a sea-goat and a trident ; and another of similar type, with faceted hoop set with an intaglio : Bacchus holding a thyrsus ; 1*st Century* B.C. 2

164 GOLD. The hollow hoop widening towards the shoulders, the bezel set with a light carnelian intaglio : a butting bull and a crescent ; and another, set with a circular intaglio : an outstretched hand seizing the lobe of an ear, and the retrograde inscription " MEMENTO " (cf. lot 401) ; 1*st Century* B.C. *to* 1*st Century* A.D. 2

⁂ Several rings showing the latter motif are in the B.M.

165 GOLD. A plain Ring, with oval bezel set with a white intaglio : Zeus and the eagle ; and another, set with a sard intaglio incised with two fishes (Pisces ?) ; 1*st Century* B.C. *to* 1*st Century* A.D. 2

166 GOLD. A large Ring, with hollow hoop widening at the shoulders, set with a sard intaglio : the standing figure of Hermes ; and another smaller Ring of somewhat similar type set with a white intaglio : a standing figure ; 2*nd to* 1*st Century* B.C. 2

167 GOLD. A FINE RING, the massive hoop widening at the shoulders, the flattened oval bezel set with a nicolo intaglio : a naked male figure walking and carrying a curved stick ; 2*nd Century* B.C., *possibly earlier*

[*See* ILLUSTRATION, PLATE VII]

168 GOLD. A LARGE RING, the hoop widening at the shoulders, the flattened bezel set with a red jasper intaglio : the standing figure of a youth ; 2*nd Century* B.C.

[*See* ILLUSTRATION, PLATE VII]

169 GOLD. With hollow hoop, the oval bezel set with a sard intaglio : a gryphon and an obscure inscription ; and two others of similar type, one of small size, the stones missing ; *2nd Century* B.C. 3

170 GOLD. Of small size, with circular hollow shank, the oval bezel set with a sard intaglio : a sea-goat and a trident ; another, with a dark intaglio : a scorpion ; and another in solid gold, the carnelian bezel incised with a bird carrying two cherries in its beak ; *2nd/1st Century* B.C. 3

⁂ A ring in the B.M. (Marshall, 1357) bears the latter motif.

The next four lots constitute a small group of rings in which the flat gold bezels are inlaid with small engraved stones. Cf. Marshall, 421, *ff.*

171 GOLD. With narrow hoop and flattened oval bezel, inlaid with a white stone cut to form a female head ; another, somewhat smaller, inlaid with a bearded male head in carnelian ; *circa 1st Century* A.D.

172 GOLD. Another, of similar type, the bezel inlaid with a female head cut in a pale stone ; and another, the bezel, having a beaded edge, inlaid with a veiled male bust ; *1st and 3rd Centuries* A.D. *respectively* 2

173 GOLD. ANOTHER, with narrow shank thickening at the shoulders, the circular bezel inlaid with a trident flanked by dolphins in carnelian ; *1st Century* A.D.

[*See* ILLUSTRATION, PLATE VII]

174 GOLD. ANOTHER, with heavy shank and raised oval bezel, inlaid with a crustacean cut in carnelian ; *1st Century* A.D.

[*See* ILLUSTRATION, PLATE VII]

Hellenistic Rings with raised oval Bezels set with engraved Stones

175 GOLD. With delicate hoop continuing upwards to form the sides of the narrow oval box-shaped bezel set with a dark grey and white intaglio : a man playing a musical instrument ; and another, of small size, set with a garnet intaglio : a head ; and another, bronze ; *3rd Century* B.C. 3

176 GOLD. A HEAVY RING, a fine specimen, slightly incurved at the shoulders, the raised bezel set with an oval convex garnet intaglio incised with a dancing male figure ; *2nd Century* B.C.

177 GOLD. ANOTHER, with narrow circular shank and high oval bezel set with a brownish jasper intaglio finely incised with the standing figure of Omphale. She is carrying the club of Herakles over her shoulder and from it hangs the skin of the Nemean lion ; *3rd Century* B.C.

[*See* ILLUSTRATION, PLATE XXVIII]

178 GOLD. ANOTHER, the high raised bezel holding a flat brown intaglio incised with Eros blindfolding a small figure ; *2nd Century* B.C.

[*See* ILLUSTRATION, PLATE XXVIII]

179 GOLD. ANOTHER, of large size, with narrow shank, the slightly raised bezel set with a flat dark red intaglio incised with a woman seated on a stool, and the standing figure of a man ; *1st Century* B.C. (?)

[*See* ILLUSTRATION, PLATE XXVIII]

180 GOLD. ANOTHER, of small size, the raised oval bezel set with a sapphire intaglio : a dolphin ; *2nd Century* B.C.

181 GOLD. ANOTHER, a fine specimen, the oval bezel set with a convex garnet incised with a standing male figure ; *2nd Century* B.C.

[*See* ILLUSTRATION, PLATE VII]

182 GOLD. ANOTHER, of large size, with wide shank and high oval bezel set with a sard intaglio : a male head ; *1st Century* B.C. *to 1st Century* A.D.

183 GOLD. A FINE RING of large size, the wide shank continuing upwards to support the large oval bezel which is set with a red paste incised with a standing female figure within a moulded gold border with punched decoration ; *3rd Century* B.C.

[*See* ILLUSTRATION, PLATE VII]

184 GOLD. An attractive Ring, the hoop widening towards the shoulders, set with a black and white intaglio : a lion ; and another, the narrow shank widening towards the shoulders, set with a whitish intaglio : two reclining nude figures ; *1st Century* A.D. *and 2nd Century* B.C. 2

185 GOLD. The nearly flattened hoop prolonged to form the high shoulders ; the raised bezel is set with an oval garnet intaglio : a foot wearing a sandal ; *3rd/2nd Century* B.C.

186 GOLD. A FINE RING, the shoulders continuing to form the oval box-shaped bezel which contains a dark intaglio : a female head ; *3rd Century* B.C.

[*See* ILLUSTRATION, PLATE VIII]

187 GOLD. AN ATTRACTIVE RING, the wide ribbon hoop continuing to form the perpendicular shoulders, the bezel set with a large amethyst intaglio : Nike carrying a palm leaf ; *3rd Century* B.C.

[*See* ILLUSTRATION, PLATE VIII]

188 GOLD. A FINE RING, the hollow hoop widening and sloping inwards at the shoulders, the elongated oval bezel set with a purple intaglio : Aphrodite ; *3rd/2nd Century* B.C.

[*See* ILLUSTRATION, PLATE XXVIII]

189 GOLD. A FINE EXAMPLE, the hollow shank widening to form the perpendicular shoulders, the large oval bezel set with a garnet intaglio : a cornucopia ; *3rd Century* B.C.

[*See* ILLUSTRATION, PLATE VIII]

190 GOLD. A GOOD SPECIMEN of similar type, the shoulders nearly perpendicular, the oval bezel set with a large whitish intaglio : a seated male figure reading a book before a short column on which the carved head of a poet or philosopher rests ; *3rd Century* B.C.

** A carved gem, formerly in the Uzielli Collection, bears the same motif (cf. King, " Antique Gems and Rings ", vol. 2, pl. 38, fig. XI).

[*See* ILLUSTRATION, PLATE VIII]

191 GOLD. A FINE AND HEAVY RING, the wide hoop continuing to form the high shoulders which slope slightly inwards ; the raised bezel is set with a garnet intaglio : a female head ; *2nd Century* B.C.

[*See* ILLUSTRATION, PLATE VIII]

192 GOLD. A FINE RING, the faceted hoop continuing upwards to form the shoulders, the oval bezel set with a garnet intaglio : a youth pouring out a libation ; *3rd/2nd Century* B.C.

[*See* ILLUSTRATION, PLATE VIII]

193 GOLD. A FINE AND VERY LARGE RING, the wide hoop broadening to form the perpendicular shoulders ; the large bezel is set with a garnet intaglio : the head of Dionysos crowned with vine leaves ; *3rd Century* B.C.

[*See* ILLUSTRATION, PLATE VIII]

194 GOLD. A VERY LARGE RING, the wide hoop continuing upwards to form the shoulders which are everted at the top ; the oval bezel is set with a dark paste intaglio of which Europa and the Bull has been suggested as the subject ; *circa 3rd Century* B.C. ; *an important ring*

[*See* ILLUSTRATION, PLATE VIII]

195 GOLD. AN INTERESTING RING with even hoop of triangular section ; the raised oval bezel is set at the base with a gold pellet at each corner and contains a nicolo intaglio : a dog mauling a bird ; *2nd Century* A.D.

*** Rings of this type are in the British Museum, Marshall, 460 and 461.

[*See* ILLUSTRATION, PLATE VIII]

196 GOLD. A FINE RING of similar type, the wide shank expanding upwards, the raised oval bezel set with a nicolo intaglio : Eros leaning on a pickaxe ; *2nd Century* A.D.

[*See* ILLUSTRATION, PLATE VIII]

END OF FIRST DAY'S SALE

SECOND DAY'S SALE

Wednesday, November 10th, 1937

Later Greek and Graeco-Roman Rings, the Bezels set with Cameos

197 GOLD. A delicate Ring, with narrow shank widening at the shoulders, the oval bezel set with a cameo carved with a female head ; and another light Ring, the raised oval bezel showing a cameo carved with a horse's head; *2nd/1st Century* B.C.

198 GOLD. A FINE RING, with broad hoop, the shoulders expanding outwards; the oval bezel is set with a cameo carved with the Infant Herakles strangling the two serpents, within a moulded gold setting ; *2nd Century* B.C.

[*See* ILLUSTRATION, PLATE VIII]

Later Greek and Graeco-Roman Rings, the Bezels set with plain Stones

199 BRONZE. A heavy early Ring with traces of gilding, the wide hoop expanding at the shoulders, the oval bezel set with a large faceted rectangular blue paste; *3rd/2nd Century* B.C. (*cf. Marshall*, 1289)

200 GOLD. A large Ring, with wide hollow hoop expanding upwards, the oval bezel formerly set with a stone ; and two other small Rings of similar type, the settings missing ; *3rd/2nd Century* B.C. 3

201 GOLD. A good Ring, the shank slightly expanding upwards, the flattened oval bezel set with a green stone ; and another, with narrow shank, the oval bezel set with a garnet cabochon ; *3rd/2nd Century* B.C. 2

202 GOLD. An attractive small Ring, the raised oval bezel set with a garnet cabochon ; and another, of similar type ; *3rd/2nd Century* B.C. 2

203 GOLD. AN IMPORTANT EARLY RING, the wide ribbon shank continued upwards to form the shoulders, which are slightly everted at the edge of the bezel ; the latter is oval and is set with an elongated garnet cabochon within a flat gold border incised with two undulating lines and stippled decoration within a cable outer border ; *early 3rd Century* B.C. ; *a ring of very fine workmanship*

[*See* ILLUSTRATION, PLATE IX]

204 GOLD. An attractive Ring, with double shank divided by filigree gold wire ; the double bezel is set with two garnet cabochons ; and another, with wide hoop, set with a garnet flanked by triangular motifs in coarsely granulated beads; *circa 2nd Century* A.D. (*cf. Marshall,* 759 *and* 762)

205 GOLD. A FINE RING, with double hoop divided by filigree bands, the lozenge-shaped bezel set with garnets ; and another, in thick gold foil over a plaster core, of similar type, set with two cabochons side by side, the shanks divided by filigree motifs ; *damaged, circa 2nd Century* A.D.

[*See* ILLUSTRATION, PLATE IX (*first ring only*)]

206 GOLD. An attractive Ring, the shank branching to form two shoulders on either side, the two flattened bezels set with small emerald cabochons ; another gold Ring of small size, the slightly flattened bezel set with an oval garnet ; and another with hoop of circular section, the raised oval bezel set with gold pellets at the corners, and containing a cabochon garnet; *1st Century* B.C./*2nd Century* A.D. 3

*** The two latter, on account of their size, must be children's rings. The fashion for wearing rings on the upper joints of the fingers dates from the 15th Century.

207 GOLD. A Collection of five Children's Rings, with plain gold shanks, slightly flattened to form the bezel, three set with garnets, one with an emerald and one with a blue stone ; *circa 1st Century* B.C. 5

ROMAN PERIOD

The metal Bezels with engraved Designs

208 BRONZE. The rounded hoop expanding towards the oval bezel incised with a female head ; and another of similar type, with a female head ; and two others, both with male heads ; *1st Century* B.C. *to 2nd Century* A.D. 4

209 SILVER AND BRONZE. Seven Rings of plain design with slightly raised, oval, circular and rectangular bezels, variously incised : an eagle displayed, a bird, two affronted heads, two birds, etc., one broken ; *1st Century* B.C. *to 2nd Century* A.D. 7

210 SILVER AND BRONZE. With heavy circular hoop tapering upwards, the small oval bezel incised ; another, with plain hoop, the small bezel cut with a lion ; silver and silver-gilt respectively ; and four others, bronze, two with traces of gilding, three of the bezels incised with various animals ; *circa 1st Century* A.D., *the first two rings probably earlier* 6

211 SILVER AND BRONZE. A massive Ring in bronze with green patina, the pointed shoulders and rectangular bezel decorated with a punched design ; another, silver, the raised bezel incised with a fish (?), very rubbed ; and five others, bronze, two with traces of gilding ; *1st/3rd Centuries* A.D. 7

212 SILVER AND BRONZE. A good silver Ring, with channelled hoop, widening towards the bezel ; the latter is raised and circular, and incised with a bearded head surrounded by a rubbed inscription ; two others, one with a head ; and three others in gilt bronze, two of them cut with palm leaves ; *2nd/4th Century* A.D. 6

213 SILVER AND BRONZE. An attractive silver Ring, with strongly developed triangular shoulders, the raised oval bezel incised; another, the bezel incised with a sphinx; another; and another, bronze, with elaborate hoop, the bezel cut with a head; *3rd/4th Century* A.D. 4

214 GOLD. A Collection of six Children's Rings, with plain hoops and flattened bezels, incised with a standing figure, a fish, a wreath, a palm branch, symbol of peace and friendship, etc.; *1st Century* B.C. *to 1st Century* A.D. 6

*** A similar ring to the third mentioned, found in Worms, is now in the museum of that town (Henkel, III, 45).

215 GOLD. An attractive Ring of small size, the rounded hoop, flattened to form the bezel, is incised with a lion; another, incised with an indeterminate object; and another, cut with a horse; *1st Century* B.C. *to 1st Century* A.D. 3

216 GOLD. An attractive Ring, the wide convex bezel incised with the flying figure of Victory; another, with raised hollow bezel, bearing a female head; and another, the flattened bezel cut with an anchor; *2nd Century* B.C. *to 1st Century* A.D. 3

*** A 1st Century ring of similar type to the last mentioned, found in Cologne, is in the Niessen Collection. At this date the anchor had not yet been adopted as the Christian symbol of faith (Henkel, III, 62).

217 GOLD. An attractive Ring, with heavy shank of almost circular section, widening at the bezel, which is flattened and incised with a bust of Serapis wearing a modius; *2nd/1st Century* B.C.

218 GOLD. A FINE RING, the hoop widening upwards towards the oval pointed bezel, which is cut with the standing figure of Fortuna with a cornucopia; *2nd/1st Century* B.C.

[*See* ILLUSTRATION, PLATE IX]

219 GOLD. With hoop of triangular section, the oval pointed bezel incised with a Biga seen from the front ; *2nd Century* B.C.

220 GOLD. With ribbon hoop widening towards the shoulders ; the flattened oval bezel is incised with the bust of Isis wearing two feathers ; *2nd/1st Century* B.C.

221 GOLD. AN ATTRACTIVE SIGNET, with rounded shank, the flat oval bezel cut with Isis holding a serpent ; *2nd/1st Century* B.C.

[*See* ILLUSTRATION, PLATE IX]

222 GOLD. A HEAVY SIGNET, the narrow shank widening at the shoulders, the transversely set, pointed, oval bezel incised with the figure of Hercules wearing the skin of the Nemean Lion ; *1st Century* A.D.

[*See* ILLUSTRATION, PLATE IX]

223 GOLD. With hoop of circular section, the raised circular bezel decorated with gold wire of petal formation, perhaps originally enamelled ; another, an interesting Ring, the shank, beaded at the edge, tapering upwards, the lozenge-shaped bezel incised with a horseman within pearled borders ; and another, a Child's Ring, with broad shoulders, the circular bezel incised with a standing figure and the initials " *M*(?) *I* " ; *1st/2nd Century* A.D., *the second probably earlier* 3

224 GOLD. A Child's Ring, with strongly projecting shoulders and plain flattened oval bezel ; another, of lighter type ; and two other Children's Rings, with octagonal ribbon shanks, the bezels cut with standing figures ; *3rd/4th Century* A.D., *the two last mentioned earlier* 4

225 GOLD. With strongly projecting shoulders and faceted hoop, the raised oval bezel with plain flattened top ; and another, the hoop widening at the shoulders, and incised, the flattened bezel showing a fantastic animal ; *3rd/4th Century* A.D. 2

226 GOLD. TWO ATTRACTIVE RINGS, the one with heavy hoop projecting at the shoulders, and flattened bezel incised with a male head ; the other, with plain hoop, the square raised bezel cut with a male head ; *3rd and 4th Centuries* A.D. 2

227 GOLD. A FINE RING, with heavy octagonal shank, the bezel incised with the standing figure of Serapis wearing the modius ; *3rd Century* A.D. ; *a most attractive ring*

[*See* ILLUSTRATION, PLATE IX]

228 GOLD. AN EXTREMELY FINE AND IMPORTANT RING, with massive octagonal shank, flat on the inside, and with three facets on the outside ; the strongly developed shoulders project considerably, and the hexagonal bezel is set with a raised circular disc finely incised with a female head ; *3rd/4th Century* A.D.

*** This splendid ring shows the highly developed feeling for proportion and architectural character of good Roman rings, where the emphasis is on the form, to which the decoration is subordinate.

Seymour de Ricci has pointed out the resemblance between the head on this ring and that on coins of the Empress Julia Domna, wife of Septimius Severus.

[*See* ILLUSTRATIONS, PLATES IX and XXVII]

229 GOLD. A VERY FINE ROMAN RING, the channelled hoop strongly projecting at the shoulders, and moulded with acanthus leaves on either side of a plain band inscribed " EVENT LEGOR " ; the raised bezel is of octagonal form at the base, and rounded above, and is incised with a rabbit ; *3rd/4th Century* A.D.

[*See* ILLUSTRATION, PLATE IX]

230 GOLD. AN IMPORTANT RING, the narrow projecting hoop rising towards the bezel embossed with a meandering vine motif, amongst which are lizards and birds ; the raised oval bezel is incised with a cock ; *4th Century* A.D. ; *a remarkable ring, in a very fine state of preservation*

[*See* ILLUSTRATION, PLATE IX]

231 GOLD. A FINE RING ; the shank, narrow at the bottom, projects sharply at either side, and continues upwards and inwards towards the bezel, where it is deeply channelled ; the long oval bezel is scalloped at the edge, and punched with large circles bordering a raised central oval disc incised with a cock and a rat ; *3rd Century* A.D.

*** Rings of kindred type are in the British Museum, Marshall, 534, 268, etc.
It is interesting to note that a very similar ring, found in the Rhine at Mainz, now in the Museum at Mannheim, is also engraved with the cock and the rat (Henkel, IV, 80).

[*See* ILLUSTRATION, PLATE IX]

232 GOLD. A REMARKABLE RING, the massive channelled shank projecting sharply at the sides and embossed at the shoulders with what may be stylised leaves and scrolls ; the square bezel is in the form of a truncated pyramid, of which the sides are cut to form four steps ; the square top is incised with a horseman ; *3rd Century* A.D.

*** A somewhat similar ring, found at Cologne, is in the British Museum, Marshall, 204.

[*See* ILLUSTRATION, PLATE IX]

Roman Rings, the metal Bezels with embossed Designs

233 GOLD. With plain ribbon hoop widening at the shoulders, the oval bezel embossed with the head of Hercules ; and another, of similar type, the shoulders and bezel embossed with geometric motifs, the latter showing a youthful male head ; *1st Century* A.D. 2

234 GOLD. The shank projecting at the sides, and widening inwards towards the oval bezel embossed with clasped hands; and another, with octagonal ribbon shank and a similar bezel; *1st/2nd Century* A.D. 2

*** The motif, combined with the small size of the shanks of these two rings, strongly suggests that they are Roman engagement rings (*anulus pronubus*).

235 GOLD. ANOTHER MASSIVE RING of similar type, the faceted hoop strongly projecting at the sides, where it forms triangular pyramidal shoulders; the large bezel bears a gold plate embossed with clasped hands (*dextrarum junctio*) within a pearled border; *2nd Century* A.D.

*** An almost identical ring, found in Meinheim, is in the Bayerisches Nationalmuseum, Munich (Henkel, V, 86).
Cv. Friedrichs, " Kunst und Industrie im Altertum ", 1871, Nr. 433.

[*See* ILLUSTRATION, PLATE X]

Roman Rings, the metal Bezels with Designs in high Relief or set with Coins

236 BRONZE. An interesting Ring, the shank formed as a fish, the circular bezel, corded at the edge, bearing the figures of Asklepios and Hygeia; another, with strongly projecting shoulders, the bezel with a female head, traces of gilding; three others, one with clasped hands; and another with elaborately moulded shoulders and bezel; *2nd/4th Century* A.D. 6

237 SILVER AND BRONZE. An attractive Ring, with projecting sides and faceted shoulders, raised diamond-shaped bezel; another, the oval bezel showing in relief a coiled serpent; and three others, one in silver; *3rd and 4th Century* A.D. 5

238 BRONZE. An extremely massive Ring, with wide pointed bezel, the sides engraved with lines ; another, with large hoop and projecting pyramidal bezel ; two others, of the same type, one in iron ; and another bronze Ring ; *4th/5th Century* A.D. 5

Roman Key Rings

The first recorded representation of a Key Ring is that shown on the finger of an Etruscan lady of the 2nd Century B.C. as seen on her sarcophagus in the British Museum (D. 786). The majority are considerably later and probably controlled the locks of the jewel case or store-room of the lady of the house. It seems that they were only intended for intermittent wear, when in constant use.

Henkel reproduces several examples, Plate LXXII, and discusses them at length, pp. 183-189.

239 BRONZE. Five Examples, four of which with the key set at right angles to the shank ; *1st/3rd Century* A.D. 5

240 BRONZE. Five more Examples, one of which has the key set on a swivel, and the hoop is intersected at the base by a monogram of Greek letters, possibly " Μαρχελλου " ; and four other Specimens of various types ; *1st/3rd Century* A.D., *the first mentioned possibly later* 5

241 BRONZE. Six Key Rings, two with green patina ; *1st/3rd Century* A.D. 6

242 BRONZE. Three excellent Specimens ; *1st/3rd Century* A.D. 3

243 GOLD. A Child's Ring with thick octagonal hoop, the bezel decorated with gold pellets and a scroll of fine gold wire, simulating a bunch of grapes ; and another, with plain hoop and wide flattened bezel bearing the prow of a ship in relief ; *3rd and 4th Century* A.D. *respectively* ; *for first mentioned cf. Marshall,* 978 2

244 GOLD. A small Ring, the bezel set with a raised standing figure, perhaps that of Serapis ; and another, in thick gold wire, the bezel formed as a hand holding a fruit (?) ; *the first circa 1st Century* A.D., *the latter 5th Century* A.D. 2

*** A ring from the Hamilton Collection, similar to the first mentioned, but with Isis on the bezel, is in the B.M., Marshall, 240.

244A GOLD. The hoop considerably widening at the shoulders, the oval bezel beaded at the edge and embossed with two lovers ; another, gold, the shoulders and bezel decorated with granulations, set with an embossed youthful male head ; and another ; *4th Century* A.D. 3

245 GOLD. A delicate Ring, the shank formed of gold wire widening somewhat at the bezel which bears in full relief a gold model of a mouse ; another, of small size, the flattened bezel bearing a *phallus* ; and another, gold, the shank of tapered gold wire, beaded at intervals, the convex circular bezel decorated with beaded bands and a central gold pellet ; *2nd/4th Century* A.D. 3

*** The first mentioned dates, possibly, from the early Renaissance, when a number of rings were made with narrow circular shanks, to which the figure of a mouse was attached by a swivel in such a way that it could run round the hoop.

246 GOLD. The hoop plain below, the upper half widening and decorated with filigree and regular rows of three gold pellets (*cf. Marshall,* 969) ; another, of small size and similar type, possibly once enamelled ; and another, the plain hoop formed of spirally twisted gold wire (*cf. Marshall,* 981) ; *2nd Century* A.D., *the latter 3rd/4th Century* A.D. 3

*** A ring in the Ludwig Marx Collection, Mainz, is of the type of the first two rings. With it, in a grave near the town, were found two small glass jars of a design favoured in the 2nd Century A.D. (Henkel, I., 4).

247 GOLD. The massive hoop plain on the inside, and decorated with lozenge-shaped facets on the outside ; and two others of similar type ; *3rd/5th Century* A.D. 3

*** A ring of similar type, found in Lancashire, is in the British Museum, Marshall, 989.
Another, in the Niessen Collection, Cologne, was found in that town (Niessen, 1639). The Zurich Museum possesses another (Henkel, I., 16 and 17).

248 GOLD. The hoop is decorated with regular rows of three gold pellets ; the raised cup-shaped bezel, fluted on the underside, contains gold filigree ; to the side of this bezel another of flower formation in filigree is attached at right angles ; *4th Century* A.D. (*cf. Marshall,* 818)

249 GOLD. A MASSIVE RING, with heavy ribbon shank decorated on the shoulders with three gold pellets of clover-leaf formation ; the circular bezel is moulded with plain and pearled bands and is set with a central large gold pellet ; *4th/5th Century* A.D.

250 GOLD. A LARGE RING, the ribbon hoop decorated at the side with spirally twisted wire. The double bezel is formed by two embossed dragons' masks facing away from each other and surrounded by two openwork filigree bands, the outer strengthened by spirally applied gold wire ; *4th/5th Century* A.D.

*** An almost identical ring, in the museum at Sigmaringen, was found at Inneringen in Hohenzollern on a site which produced both Roman and early Teutonic antiquities. Both Lindenschmidt and Henkel are of the opinion that the fantasy of the design prove it to be Roman and compare it with two Roman gold rings in the Jeidels Collection in Pforzheim (Henkel, II, 42).

[*See* ILLUSTRATION, PLATE X]

251 GOLD. AN INTERESTING RING, the broad hoop channelled and tapering upwards, decorated with bands of gold pellets flanked by spirally twisted wire, the bezel formed as two cone-shaped gold projections ; *4th/5th Century* A.D.

[*See* ILLUSTRATION, PLATE X]

252 GOLD. AN ATTRACTIVE RING, the shank formed of thick gold wire, strengthened with bands at the shoulders ; the two ends of the shank widen at the bezel to form scallop shells, in each of which a dove, is sitting on her eggs ; *circa 4th Century* A.D.

[*See* ILLUSTRATION, PLATE X]

253 GOLD. AN UNUSUAL AND MASSIVE RING, the openwork shoulders, formed as a conventionalised reptile, continuing into the pierced bezel, which seems to represent the coiled body of a lizard or snake ; the sides are sporadically punched to imitate scales ; *4th/5th Century* A.D. ; *an interesting and important ring*

[*See* ILLUSTRATION, PLATE X]

254 GOLD. AN INTERESTING RING of most unusual design, the faceted hoop projecting at the shoulders. The raised bezel consists of a diminutive amphora to which a collar is attached from which numerous small dolphins depend by their tails ; the collar is secured by a pin fitting into the mouth of the amphora and the head of the pin is formed as a marguerite ; *late Roman* (?)

[*See* ILLUSTRATION, PLATE XVI]

255 GOLD. With plain double shank divided by plaited gold wire decorated with gold pellets, the flattened bezels incised with what are apparently Egyptian deities ; and another with ribbon hoop, embossed with arabesques and flowers and raised square bezel ; *circa 1st Century* A.D., *the latter probably mediaeval* 2

Roman Rings, set with Intaglios

(i) FLAT BEZELS

256 BRONZE. A heavy Ring, with projecting shoulders and elliptical hoop, set with a sard intaglio : a fisherman ; another, of lighter type, set with an intaglio : a man's head ; and five others with various intaglios, four of them with the shanks damaged ; *2nd/4th Century* A.D. 7

257 BRONZE. An attractive gilt bronze Ring, with almost circular heavy hoop, the large round bezel set with a red and white intaglio : a butting bull ; another, with Hercules holding a palm leaf ; another, with a horse being broken in on a rein ; and two others ; *2nd/3rd Century* A.D. 5

258 SILVER AND BRONZE. A silver-gilt Ring, the raised shoulders faceted and engraved, set with an antique pale amethyst intaglio showing Venus resting against a pillar, and holding a helmet in her hand (cf. the coins of Julius Caesar) ; another, with elliptical hoop, set with a conical intaglio : a female head another, in gilt bronze, with octagonal hoop, *an attractive ring* and another ; *2nd/4th Century* A.D. ; *the mount of the first ring is of later date* 4

259 SILVER AND BRONZE. An attractive Ring with raised bezel, set with an intaglio : Isis-Tyche ; another, bronze, with openwork shoulders, the oval bezel set with an intaglio : Arion on the dolphin ; and three others, with various intaglios ; *1st/3rd Century* A.D. 5

260 SILVER AND BRONZE. A massive silver Ring with raised octagonal bezel, set with a large sard intaglio : Pegasus galloping ; another, with Cupid leaning on a pickaxe ; and two others with different intaglios ; *3rd/4th Century* A.D. 4

261 SILVER. An attractive Ring, the hoop widening considerably at the shoulders and bezel, set with a sard intaglio : an eagle displayed between upright posts, a head above ; and another, of similar type, but smaller, set with a nicolo intaglio : a seated figure holding a mask ; *circa 2nd Century* A.D. 2

262 SILVER. An attractive Ring, the elliptical hoop widening considerably at the shoulders and bezel, set with a nicolo intaglio : a standing male figure surrounded by the retrograde initials " LPHNE " ; and another, bronze, of similar type, with large sard intaglio : a lady leaning against a column holding castanets (?) ; *circa 2nd Century* A.D. 2

263 SILVER. Two pleasing Rings of large size, the elliptical hoops widening towards the bezel, one set with an intaglio, incised with the head of Bacchus ; and the other with a female figure holding a rudder and sail engraved on bronze ; *circa 2nd Century* A.D. 2

264 SILVER. Two good Rings of similar type, the bezel of one set with a yellowish intaglio : Hermes standing to right, and the inscription " ΛΥΚΟΥ ", the other with a red intaglio : the busts of Helios and Selene ; *circa 2nd Century* A.D. 2

265 SILVER. A pleasing Ring of similar type with massive shank, set with a large sard intaglio : Venus standing, and before her Cupid ; and another, gilt bronze, with heavily projecting shoulders, set with an oval paste intaglio : the seated figure of a youth drinking from a jar ; *2nd/3rd Century* A.D. 2

266 GOLD. The elliptical hoop widening considerably towards the bezel, set with a sard intaglio : a male and female head, and an inscription (ANTHONIA ?) ; and another, of similar type, set with a raised conical intaglio : a standing figure ; *2nd/3rd Century* A.D. 2

267 GOLD. Of similar type, the oval bezel set with a sard intaglio : Cupid riding on a dolphin and a retrograde inscription ; and two others with nicolo intaglios incised with figures ; *2nd and 3rd Century* A.D. 3

268 GOLD. With broad elliptical hoop widening towards the bezel, set with a red jasper intaglio : a dog ; and another, of similar type, set with a nicolo intaglio, a female head ; *circa 2nd Century* A.D. 2

269 GOLD. A large Ring, the oval bezel set with a sard intaglio : a man carrying a goat followed by a dog ; and another, the edge of the bezel engraved, set with a nicolo intaglio : a female head, *2nd/3rd Century* A.D. 2

270 GOLD. Set with a convex garnet intaglio : a sea-goat ; and another, with a black intaglio : a bearded male head ; *circa 2nd Century* A.D.

270A GOLD. The channelled hoop decorated with pearled bands at the sides and with spirally coiled filigree at the shoulders. The oval bezel, which is bordered by a spirally twisted gold wire, is set with a crystal incised with a griffin ; *5th Century* A.D.

*** A similar ring, but set with a plain stone, is in the Trier Museum, 20345

271 GOLD. A pleasing Ring, with heavy shank, set with a blue and red intaglio : Fortuna with the cornucopia ; and another, with ribbon hoop, set with a red intaglio, the shank broken ; *circa 2nd Century* A.D. 2

272 GOLD. An interesting Ring, with broad hoop widening upwards, the oval bezel set with a red intaglio : the affronted heads of a man and woman, and between them two Cupids kissing ; *2nd or 3rd Century* A.D. ; *an early marriage ring*

273 GOLD. A fine Ring, of plain design, with narrow hoop and large oval bezel, set with a red jasper intaglio : a quadriga at full speed ; in the background, the Spina of the Circus Maximus, and the retrograde inscription "LVPO TORQVATO" ; *3rd Century* A.D. (?)

274 GOLD. A MASSIVE RING ; the angular shank widens towards the bezel which is set with a large red jasper intaglio : Mithra and the Bull, surrounded by an eagle, a scorpion, a serpent and two affronted heads ; *circa 2nd Century* A.D.

[*See* ILLUSTRATIONS, PLATES X and XXVII]

275 GOLD. A FINE RING, the hoop gradually widening towards the bezel which is set with a large garnet intaglio : a female half-length figure : *2nd/3rd Century* A.D.

276 GOLD. AN ATTRACTIVE HEAVY RING, with massive hoop widening at the shoulders; the oval bezel is set with a yellow transparent intaglio : Zeus Serapis seated ; *3rd Century* A.D.

[*See* ILLUSTRATION, PLATE XXVIII]

277 GOLD. A PLEASING RING; the shank, narrow at the base, gradually widens towards the bezel, which is of large size and set with a sard intaglio : the bust of Helios surrounded by the signs of the zodiac and the retrograde inscription " BAEDRO " (the beginning of the Greek month ?) ; *3rd Century* A.D.

[*See* ILLUSTRATION, PLATE X]

278 GOLD. ANOTHER, with projecting shoulders, the oval bezel set with a sard intaglio : two nude men perhaps treading grapes in the wine-press ; *3rd Century* A.D.

[*See* ILLUSTRATION, PLATE X]

279 GOLD. ANOTHER MASSIVE RING, the elliptical hoop widening considerably towards the bezel, the shoulders somewhat projecting ; the bezel is set with a large red jasper intaglio : a male and female head affronted, between them a retrograde inscription and a star ; at the outer edge to either side are heads of barley ; *3rd Century* A.D.

[*See* ILLUSTRATION, PLATE X]

280 GOLD. A HANDSOME RING, with massive hollow shank widening considerably towards the shoulders ; the raised oval bezel has concave sides and contains a large sard intaglio : the head of Helios Serapis ; *3rd Century* A.D.

[*See* ILLUSTRATION, PLATE X]

281 GOLD. A FINE AND MASSIVE RING, the shoulders strongly projecting, the oval bezel set with a raised intaglio : the standing figure of Nike ; *3rd Century* A.D.

[*See* ILLUSTRATION, PLATE X]

282 GOLD. A FINE HEAVY RING, the shoulders strongly developed, the bezel set with a truncated conical intaglio : an eagle, a wreath in its beak, as on Alexandrine coins ; *3rd Century* A.D.

[*See* ILLUSTRATION, PLATE XI]

283 GOLD. A VERY FINE AND MOST ATTRACTIVE ROMAN RING ; the shank, which is divided at the base by gold bands, is formed on either side by two overlapping bands moulded as leaves ; the shoulders consist of large flattened pellets which raise the openwork bezel on short foliate supports, and the bezel, which is openwork below, is formed above as a diamond-shaped platform to which a large amethyst cabochon in a plain gold setting is secured by blunt claws. The gem is incised with the grazing figure of Pegasus ; *4th/5th Century* A.D.

[*See* FRONTISPIECE]

284 GOLD. Another, a good specimen, with hollow hoop widening considerably at the shoulders, set with a nicolo intaglio : a standing warrior, his shield on the ground beside him ; *2nd/3rd Century* A.D.

285 GOLD. ANOTHER, a pleasing Ring, the decagonal shank faceted on the outside, the facets of slightly concave outline ; the oval bezel is set with a sard intaglio : the standing figure of Hermes ; *3rd Century* A.D.

[*See* ILLUSTRATION, PLATE XXVIII]

Roman Rings, set with Intaglios

(ii) RAISED BEZELS

286 GOLD. With narrow circular shank and raised oval bezel set with a sard intaglio : the standing figure of Victory ; another, the intaglio showing a horse preparing to lie down ; and another, the red intaglio incised with the helmeted figure of Mars ; *1st and 2nd Century* A.D. 3

287 GOLD. An attractive small Ring, with narrow shank and large round bezel set with a sard intaglio : a stag lying down ; another, with a nude male figure ; and another with a nicolo intaglio : two affronted heads ; *1st/4th Century* A.D. 3

288 GOLD. With somewhat projecting shoulders, the raised oval bezel set with a sard intaglio : a peacock on a pillar ; and another, of similar type, the sard intaglio showing a man carrying two objects ; *3rd Century* A.D. 2

289 GOLD. With delicate hoop and raised oval bezel, beaded at the edge, set with a sard intaglio : the head of the Emperor Vespasian ; and the iron bezel of another Ring, set with a nicolo intaglio : a standing figure ; the under portion of the shank has been replaced in gold at a later date; *2nd/3rd Century* A.D. 2

290 GOLD. An attractive Ring, of delicate workmanship, with narrow hoop and raised oval bezel set with an onyx intaglio : a standing female figure ; *2nd/3rd Century* A.D.

291 GOLD. An unusual Ring with massive hollow shank broadening towards the bezel, oval and transversely placed on the hoop, and set with a whitish intaglio : a standing female figure carrying Eros in her left hand ; *3rd/4th Century* A.D.

292 GOLD. A good Ring with large ribbon hoop of even thickness, decorated with double bands on the shoulders; the raised circular bezel is set with a sard intaglio : a beardless male head (Augustus ?) ; *3rd/4th Century* A.D.

293 GOLD. Another, of somewhat similar type, the hoop broadening upwards, the round bezel set with a nicolo intaglio : Ulysses and the Palladium (?) ; *4th Century* A.D.

294 GOLD. A FINE RING, the large hoop, of circular section, supports a heavy oval bezel set with a convex garnet intaglio : Hercules with his Club ; *3rd Century* A.D.

[*See* ILLUSTRATION, PLATE XXVIII]

295 GOLD. AN UNUSUAL RING of large size, with delicate hoop and wide oval bezel set with an amethyst intaglio : Leda and the Swan, with Cupid standing by ; *3rd Century* A.D. (?)

296 GOLD. A FINE RING, with large circular hoop widening upwards; the oval transversely set bezel contains a nicolo intaglio : an old man, wearing a skin, standing before a wall about which two goats are playing ; *4th Century* A.D.

[*See* ILLUSTRATION, PLATE X]

297 GOLD. A FINE AND IMPORTANT RING, the heavy hoop broadening at the shoulders which are faceted and decorated with scrolling designs in niello ; the raised square bezel is also similarly decorated at the sides and is set with a circular dark intaglio : a female bust, within a moulded and channelled frame ; *4th Century* A.D. ; *fine condition and workmanship*

[*See* ILLUSTRATION, PLATE XI]

298 GOLD. With even circular hoop ; the transversely set oval bezel contains a red jasper intaglio, the head and fore-legs of an elephant carrying a man on his trunk coming out of a conch shell ; and another light Ring, with lozenge-shaped bezel in three tiers set with an oval intaglio : a female head ; *3rd/4th Century* A.D. 2

⁂ A ring with the same motif as the first mentioned is in the B.M., Marshall.—535

299 GOLD. Two attractive small Rings, the shanks strongly projecting at the shoulders, the raised oval bezels set with red jasper intaglios : Cupid holding a fish (?) and Victory standing before Isis-Tyche ; *3rd Century* A.D. 2

*** A similar ring is in the British Museum, Marshall 526 (Cf., also Marshall, 800 and 1395).

300 GOLD. A PLEASING RING, with even circular shank ; the round somewhat flattened bezel is moulded at the edge and set with a sapphire intaglio : a beardless male head ; *2nd/3rd Century* A.D.

301 GOLD. A FINE RING, with even gold octagonal shank ; the high bezel is cupped and ribbed on the underside and is set with a garnet intaglio : a dove and an olive branch ; *4th Century* A.D.

[*See* ILLUSTRATION, PLATE XI]

302 GOLD. ANOTHER, with even decagonal hoop, the cup-shaped bezel, deeply channelled on the underside, set with a green intaglio : a human-headed cock carrying a shield and a spear ; the edge of the bezel is decorated with a row of gold beads ; *4th Century* A.D.

[*See* ILLUSTRATION, PLATE XI]

303 GOLD. AN INTERESTING RING, consisting of two parts hinged together ; below is a tapering band, stepped at the sides, and to this, by pins on either side, is hinged the oval bezel, raised on stepped shoulders and having the sides channelled and moulded ; the ring is set with a large sard intaglio : the bust of a young man, and the inscription " ΙΑΙΝΩΛΛΟΠΛ " ; *3rd/4th Century* A.D.

*** This ring is an excellent example of a type represented in the British Museum, Marshall 843. A similar ring is illustrated by Fontenay, p. 37, and for other rings of this type see below, lots 360 and 367.

[*See* ILLUSTRATION, PLATE XI]

304 GOLD. An attractive Ring of small size ; the shoulders are moulded with heart-shaped motifs, and support an oval bezel of which the underside is decorated with radiating flutes, set with a nicolo intaglio : the standing figure of Hermes ; and another, small plain Ring, the intaglio showing a female head ; *4th Century* A.D. 2

305 GOLD. Five Rings of small size, probably made for children ; one with projecting shoulders, set with an emerald intaglio ; another with ornate shoulders, with a sard intaglio : a shield, a helmet and a trophy ; and three others, with various intaglios ; *2nd/4th Century* A.D. 5

Roman Rings, with openwork Shoulders, the Bezels set with Intaglios

306 GOLD. The shank terminating in what may be intended for fishes' tails at the shoulders ; the rectangular bezel is set with a dark intaglio : a scorpion ; another, with a garnet intaglio : a gryphon ; and another, a delicate Ring ; *3rd/4th Century* A.D. 3

307 GOLD. With ornate hoop, intersected at the base by a small circular bezel ; the shoulders are moulded with lions and the oval bezel is set with a whitish intaglio : a bust between two objects ; and another, the hoop broadening at the shoulders, and serrated at the edge, the raised oval bezel set with a rough garnet intaglio : a bust surrounded by an inscription ; *3rd/4th Century* A.D. 2

308 GOLD. An ornate Ring of delicate workmanship, the hoop originally set with gold beads, the triangular pierced shoulders decorated with filigree ; the oval bezel bears a pale amethyst intaglio : Isis standing ; and another, with pierced and scrolled shoulders, the raised oval bezel having a nicolo intaglio : a male head ; *3rd/4th Century* A.D. 2

309 GOLD. The shoulders slope inwards and are formed as a roughly heart-shaped motif of scrolled outline; the pointed oval bezel is set with a sard intaglio : a standing male figure ; and another, of similar type ; *3rd Century* A.D. 2

*** A silver ring of this type is in the British Museum, Marshall, 1185.

310 GOLD. Another, of similar type, the oval bezel set with a sard intaglio : a standing figure of Hermes ; another, a man in a boat ; and another, the shank and shoulders elaborately moulded with foliage, the raised oval bezel set with a black intaglio : a leaf and another object ; *3rd/4th Century* A.D. 3

311 GOLD. AN ATTRACTIVE RING, the shank projecting at the sides : the pierced shoulders, which slope inwards, are moulded to form foliage and the raised oval bezel is set with a sard intaglio of very fine workmanship, showing a youthful male head to left ; *3rd/4th Century* A.D.

[*See* ILLUSTRATION, PLATE XI]

312 GOLD. AN UNUSUAL RING, the ribbon shank widening at the shoulders ; the heavy oval bezel is deeply ribbed on the outside, and is set with a raised oval nicolo intaglio : a lion leaping out of a conch shell ; *3rd/4th Century* A.D.

[*See* ILLUSTRATION, PLATE XI]

313 GOLD. A LARGE AND ATTRACTIVE RING, the broad hoop formed at the sides as the figures of lions, grasping in their mouths the heavy octagonal bezel which is set with a sard intaglio : a seated sphinx and a retrograde inscription ; *3rd/4th Century* A.D.

[*See* ILLUSTRATION, PLATE XI]

314 GOLD. AN ATTRACTIVE RING, the hoop sharply projecting at the sides ; the sloping shoulders are of heart formation, scrolled above, and the raised oval bezel is set with a nicolo intaglio : two naked warriors fighting ; *3rd Century* A.D.

*** Rings of this type are catalogued above, lots 309 and 310.
A good example, in the Dr. Carl Gassner Collection, is illustrated by Henkel, IV, 81.
Another, in the Nürnberg Museum, was found together with a gold chain, which can be dated to about the year A.D. 240.

[*See* ILLUSTRATION, PLATE XI]

315 GOLD. A good Ring, the hoop projecting at the sides, the sloping shoulders pierced and moulded ; the raised oval bezel is set with a red jasper intaglio : three busts, those of Septimius Severus and his two sons Caracalla and Geta ; *3rd/4th Century* A.D.

[*See* ILLUSTRATION, PLATE XXVIII]

316 GOLD. An attractive Ring, the elliptical hoop projecting at the sides ; the openwork shoulders are decorated with coarse scrolls and the edge of the bezel is formed as frond-shaped projections in gold alternately facing each other ; set with a whitish intaglio : a rabbit under a tree ; *late 3rd Century* A.D.

317 GOLD. A FINE RING, the hexagonal shank, projecting at the sides and widening upwards towards the bezel, is deeply channelled, and the bezel is decorated at the sides in a similar way to that of the ring in the preceding lot ; the setting consists of a nicolo intaglio : the seated figure of Cupid playing a lyre within an octagonal gold moulding ; *3rd Century* A.D.

*** A similar ring, in the collection of Dr. Carl Gassner at Mainz, is illustrated in Henkel, IV, 76.

[*See* ILLUSTRATION, PLATE XI]

318 GOLD. AN ATTRACTIVE RING, the narrow channelled hoop strongly projecting at the sides, the sloping shoulders pierced with coarse arabesques and each having a rectangular reserve bearing the inscription "IOV" and "IAL" respectively in gold letters on a niello ground; the octagonal bezel is set with an oval raised intaglio in garnet: the letter "S" surrounded by four stars; *3rd Century* A.D.

*** From the Pichon Collection.
Described by Fontenay, "Les Bijoux", p. 54.
A similar but less elaborate ring of this type, found at Mainz, is in the collection of the Freiherr Heyl zu Herrnsheim and bears the inscription "EMERITA LANVARIO PARENTI", suggesting that it was specially made as a present to be given on an anniversary or other occasion (Henkel, IV, 72).

[*See* ILLUSTRATION, PLATE XI]

319 GOLD. A FINE AND MASSIVE RING, the channelled hexagonal hoop strongly projecting at the sides, the sloping shoulders decorated with deep grooves; the oval bezel is set with a black intaglio: Hermes standing against a pillar holding a caduceus and a palm; the edge of the bezel is decorated similarly to that of lots 316 and 317; *3rd Century* A.D.

*** It is clear from this ring that the gold filigree designs surrounding bezels of many rings of this type originated from the outline of the section of the deep undercut channels on the shoulders.

In the Kunstgewerbe-Museum at Pforzheim is an example of exactly this type of ring, found in the Rhine near Mainz (Henkel, XII, 238). Cf. Barraud, "Les Bagues à toutes les époques", Paris, 1864, pp. 65 ff.
See also Henkel, XIII, 258, 259, etc.

[*See* ILLUSTRATION, PLATE XI]

Roman Rings, the Shoulders decorated with Pellets

319A GOLD. A FINE EARLY RING, with heavy hoop of circular section, bound at the shoulders with spiral wire, and decorated with three gold pellets; the oval bezel is set with a nicolo intaglio incised with two figures within a cable border; *4th Century* A.D.

320 GOLD. The hoop composed of three strands of spirally twisted and beaded wire; the oval transversely set bezel is decorated with gold pellets at the corners and contains a sard intaglio : a crouching female figure within a roped border ; *4th Century* A.D.

*** A similar ring in the Trier Museum, G. 1227, set with a plain stone, is illustrated in Henkel XIV, fig. 280.

321 GOLD. Another, of similar type, the hoop spirally twisted, set with an oval sard intaglio : a man standing under a bower, from which a dead stag is hanging by its hind legs ; *4th Century* A.D.

322 GOLD. ANOTHER, the hoop formed of a pearled band between two rows of twisted gold wire; the oval bezel is set with a nicolo intaglio: a lobster ; *4th Century* A.D.

323 GOLD. ANOTHER, the hoop formed of three wires, all of which are beaded, the oval bezel set with a dark stone incised with a cross ; *4th Century* A.D.

324 GOLD. ANOTHER, the hoop formed of three strands of milled wire, the raised oval bezel set with a whitish stone incised with a bird (?) ; *4th Century* A.D.

325 GOLD. A GOOD EXAMPLE, the hoop formed of three spirally twisted bands of thick gold wire, broadening somewhat at the shoulders to form a heart-shaped motif flanked, as usual, by the two gold pellets ; the oval bezel is set with a nicolo intaglio : a standing figure ; *4th Century* A.D.

*** A similar ring, found in Baden-Baden, is in the museum at Karlsruhe, C. 826 (Henkel XIV, 281).

[*See* ILLUSTRATION, PLATE XII]

326 GOLD. A FINE SPECIMEN, with plain, somewhat heavy, circular shank, decorated on the shoulders with four gold pellets ; the oval, transversely set bezel is decorated with two outer rows of gold beads, evenly spaced to form a radiating design, and is set with a nicolo intaglio : Fortuna standing with the Cornucopia ; *4th Century* A.D. ; *an interesting ring*

*** A somewhat similar ring, from Amiens, is in the British Museum, Marshall, 513.

[*See* ILLUSTRATION, PLATE XII]

327 GOLD. ANOTHER IMPORTANT RING, with plain heavy shank of circular section, each shoulder set with four large gold pellets, two on either side of the hoop ; the nearly round bezel contains a sard intaglio : a bearded male head ; *4th Century* A.D.

*** For rings of this type see Marshall, 508, 511 and the ring found at Mainz, now in the collection of Mrs. Dreyfus (Henkel XIV, 272) ; another ring, from the Niessen Collection in Cologne (1670), is of similar design (Henkel XIV, 274).

[*See* ILLUSTRATION, PLATE XII]

328 GOLD. ANOTHER, with broad hoop, flattened on the inside and convex on the outside, the large, slightly raised, oval bezel has octagonal facets on the underside and is set with a red jasper intaglio : a child standing between his parents (?) ; *4th Century* A.D.

[*See* ILLUSTRATION, PLATE XII]

329 GOLD. ANOTHER, an early example, the circular shank tapering upwards, the oval transversely set bezel containing a whitish intaglio : a bearded head ; *4th Century* A.D., *possibly earlier*

330 GOLD. ANOTHER, with large circular hoop of narrow section supporting the oval transversely set bezel, decorated with the usual two gold pellets on the shoulders at either side, and containing a ruby carved with a hand, within a moulded and pearled gold border ; *4th Century* A.D.

331 GOLD. ANOTHER, of simple workmanship, with plain large ribbon hoop and transversely set oval bezel containing a nicolo intaglio : a male bust within a moulded border ; *4th Century* A.D.

332 GOLD. ANOTHER, of similar type, but smaller, the oval bezel containing a dark green intaglio : an eagle with a wreath in its beak ; *4th Century* A.D.

333 GOLD. ANOTHER, the hoop of triangular section, ending in spiral volutes at the shoulders, the transversely set oval bezel decorated with a gold pellet at either end, and containing a conical onyx intaglio : Cupid and a goat ; *4th Century* A.D.

334 GOLD. ANOTHER, with large hollow shank, of elliptical section, the raised oval bezel set with a sard intaglio : the head of a child ; *4th Century* A.D.

Roman Rings, the Bezels set with Cameos and carved Stones

335 GOLD. An attractive Ring, the sides of the shank strongly projecting, the oval bezel set with a cameo : a dove ; *3rd Century* A.D.

336 GOLD. A pleasing Ring of small size, the shank, which is narrow at the bottom, widens considerably towards the shoulders, and the oval bezel is set with a small cameo : a youthful male head ; and another, the narrow gold hoop set on either side with small leaf-shaped, green stones, simulating a laurel wreath, the bezel set with a carnelian carved with the head of a child, *damaged* ; *3rd and 4th Centuries* A.D. *respectively* 2

337 GOLD. With narrow hoop and large oval bezel set with a cameo, finely carved with a man and woman, restraining a satyr and goat from fighting ; *4th Century* A.D.

338 GOLD. Two interesting Rings of similar type, the somewhat elliptical shanks widening at the shoulders and elaborately pierced with arabesques, the oval bezels set with cameos : two Cupids and part of an inscription, and a child's head respectively ; *4th Century* A.D. 2

339 GOLD. The " U " shaped shank decorated with a plaited motif between pearled bands, and set with small and large gold pellets on the shoulders, and green stones in triangular settings ; the large transversely set oval bezel contains a cameo : a head in high relief ; *3rd/4th Century* A.D.

340 GOLD. AN ATTRACTIVE RING, the hollow shank widening towards the shoulders, where it is engraved with a chevron motif ; the bezel is set with an oval cameo : a female head ; *3rd Century* A.D.

341 GOLD. ANOTHER, the elliptical hoop strongly projecting at the shoulders where it is embossed with a coarse acanthus motif ; the bezel is set with a rather large cameo : a Roman lady ; *3rd Century* A.D.

342 GOLD. ANOTHER, with plain elliptical shank projecting at the shoulders, the bezel set with a white chalcedony intaglio : a female bust ; *3rd Century* A.D.

343 GOLD. AN ATTRACTIVE RING, the narrow shank embossed on the shoulders with *phalli*, the raised bezel set with an emerald carved with a lion's head in the round ; *3rd/4th Century* A.D.

[*See* ILLUSTRATION, PLATE XII]

344 GOLD. A FINE RING, the elliptical hoop projecting at the sides, the sloping shoulders shaped and moulded with a heart motif scrolled above; the transversely set oval bezel contains a cameo: the bust of a Roman lady; *3rd/4th Century* A.D.; *an attractive ring in a fine state of preservation*

*** For rings with shoulders similarly decorated see lots 314, 325, etc.

[*See* ILLUSTRATION, PLATE XII]

Roman Rings, the Bezels set with plain Stones

345 BRONZE. The pear-shaped bezel set with a garnet surrounded by eight pieces of green paste, *possibly Merovingian*; three other plain Rings set with paste; three others, the settings missing; and another; *4th/5th Century* A.D. 8

346 BRONZE. Three Rings with plain hoops, the bezels set with coloured pastes; another massive Ring, with raised and stepped hexagonal bezel roughly incised with a head; and another, broken; *3rd/5th Century* A.D. 5

347 GOLD. The small hoop formed of triple beaded wire, the bezel transversely set with a pear-shaped cabochon garnet within a gold setting shaped as an amphora; and another, with heavier beaded shank, the round bezel set with a sard intaglio; *4th Century* A.D. 2

*** These are probably both children's rings.
For other rings of this type see above, lots 323, etc.

348 GOLD. An attractive Ring, the openwork shank formed of two pearled gold wires divided at regular intervals by single gold pellets; the small oval bezel is set with a light green paste; *4th Century* A.D.

349 GOLD. AN ATTRACTIVE RING, the openwork hoop formed of plaited gold wire, the large oval bezel set with a cabochon garnet within a wide moulded and milled gold setting; the edge is decorated with eight pearls radiating outwards and fixed on gold pins; *4th Century* A.D.; *the pearls replacements*

[*See* ILLUSTRATION, PLATE XII]

350 GOLD. An unusual Ring, the shank formed of numerous plaited gold wires, the flower-shaped raised bezel is decorated on the upper surface with filigree and gold pellets and with a central dark cabochon in a raised setting; *4th Century* A.D. (?)

351 GOLD. A pleasing Ring, with channelled polygonal shank, the bezel set with a pear-shaped garnet cabochon within a cable border; the sides are decorated with openwork gold wires flattened and incised to imitate serpents' scales and forming an Arabic figure "8" on either side; *3rd Century* A.D. (*for another ring of this type see above, lot* 155)

352 GOLD. AN ATTRACTIVE RING, the wide faceted hoop of even width intersected at the base by a star; the shoulders are set with crescent moons, and the raised bezel, supported by openwork volutes, contains a hexagonal sapphire cabochon from which radiate six gold pins, *two broken*; and another example, of delicate workmanship, the fine shank decorated on the shoulders with gold pellets; *4th Century* A.D. 2

353 GOLD. A PLEASING RING, the ribbon hoop set at regular intervals with small emerald cabochons in raised settings; *4th Century* A.D.

** From the Spitzer Collection, catalogue vol. 4, p. 161, no. 2; sale catalogue vol. 2, lot 1876.
Similar rings are in the British Museum, Marshall 856, 858, etc.

[*See* ILLUSTRATION, PLATE XII]

354 GOLD. Three Children's Rings, one with polygonal flattened shank widening upwards, the square bezel set with blue paste inlaid with a star and crescent ; another, with garnet cabochon within a broad gold border incised with lines ; and another, the setting missing ; *3rd/4th Century* A.D. 3

355 GOLD. With flat polygonal shank, pricked with the inscription "Θαλασσιας Ψυχη" ; and another, of similar type, with an obscure inscription, set with a green paste and a garnet respectively ; *3rd/4th Century* A.D. 2

356 GOLD. The octagonal shank widening towards the bezel which is set with a conical onyx, incised with a dolphin ; *3rd Century* A.D.

357 GOLD. The plain hoop widening upwards, the bezel set with a conical onyx incised with Cupid leaning on a pickaxe ; *2nd/3rd Century* A.D.

358 GOLD. A FINE RING, the elliptical shank projecting at the sides, the sloping shoulders embossed with a heart motif scrolled above, the raised oval bezel set with a conical onyx, incised with an ant ; *3rd Century* A.D., *cf. lots* 314, 325, 344, *etc.*

[*See* ILLUSTRATION, PLATE XII]

359 GOLD. AN ATTRACTIVE RING, the shank elaborately moulded and incised with bars, the raised shoulders formed as dolphins (?), holding between their tails a roughly faceted plasma revolving on a pin ; and another Swivel Ring of small size and flimsy workmanship ; *4th Century* A.D. (?)

360 GOLD. AN INTERESTING RING in two portions, the lower half of the bezel widening towards the middle and stepped at the sides, to which the upper portion is hinged by pins ; this consists of a hexagonal lozenge-shaped platform stepped at the sides and moulded, on which an oval paste cabochon is fitted in a raised setting ; *3rd/4th Century* A.D. (*cf. Marshall,* 843 *for a very similar ring ; also lot* 303 *catalogued above*)

[*See* ILLUSTRATION, PLATE XII]

361 GOLD. Three Children's Rings, the shank of one formed as a double-headed serpent incised with scales ; another, with a white stone ; and another, the setting missing ; *3rd/5th Century* A.D. 3

362 GOLD. An attractive small Ring with projecting shoulders and flattened bezel, set with a raised oval amethyst cabochon ; another, the hoop incised with a chevron motif, set with a pyramidal garnet ; and another, the setting missing ; *3rd and 4th Centuries* A.D. 3

363 GOLD. A plain Ring with narrow circular hoop decorated with pellets at the shoulders, the transversely set, raised, oval bezel contains a fine sapphire cabochon ; *4th Century* A.D.

*** For other rings of this type see lots 326, etc., above.

364 GOLD. A pleasing Ring with narrow shank incised at the shoulders ; the regularly shaped transversely set bezel contains an uncut sapphire surrounded by four minute stones at the angles ; and another, with plain hoop and raised octagonal bezel set with red paste ; *4th/5th Century* A.D. 2

365 GOLD. AN ATTRACTIVE RING, with plain, rather heavy hoop bearing a raised bezel foliated at the sides and set with a sapphire cabochon ; *4th/5th Century* A.D.

[*See* ILLUSTRATION, PLATE XVI]

366 GOLD. A FINE RING, with broad even hoop ; the raised rectangular bezel is set with gold pellets at the corners and contains an emerald cabochon ; *4th/5th Century* A.D.

[*See* ILLUSTRATION, PLATE XVI]

367 GOLD. AN INTERESTING RING, the hoop intersected at the base by a setting containing a small stone ; the shoulders are barred and were originally set with oval gems ; the hexagonal bezel, attached to the shoulders by pins, is stepped at the sides, and has been set with a garnet cabochon. The pins at either side are secured by seed pearls ; *4th/5th Century* A.D. *Cf. lot* 360

368 GOLD. An attractive Ring with plain ribbon hoop originally engraved at the shoulders; the transversely set oval bezel contains a ruby cabochon secured by a gold pin within a wide gold border, punched and incised ; *4th/5th Century* A.D.

369 GOLD. With plain faceted hoop, the raised square bezel set with gold pellets at the corners and containing a plasma roughly carved with facets and flanked on either side by small pearls secured by pins ; *4th Century* A.D.

370 GOLD. AN ATTRACTIVE RING, the shank intersected at the base by a small oval bezel, the shoulders slightly thickening to form what are apparently ducks' heads holding in their open beaks the raised oval bezel containing a pale amethyst cabochon. The underside of the bezel is pierced with arabesques ; *4th/5th Century* A.D.

371 GOLD. A pleasing Ring of small size, the elliptical hoop projecting at the sides, the raised openwork rectangular bezel containing a roughly faceted emerald ; *4th Century* A.D.

372 GOLD. An attractive Ring, with plain hoop of circular section; the oval conical bezel is stepped at the sides and set with a small garnet cabochon; *4th/5th Century* A.D.

373 GOLD. A good Ring, with plain faceted hoop widening towards the raised oval bezel set with a sapphire cabochon; *4th Century* A.D.

374 GOLD. A FINE RING; the plain hollow hoop of elliptical section widens considerably towards the oval raised bezel which is set with a large amethyst cabochon; *3rd Century* A.D.

375 GOLD. A PLEASING RING, the moulded shank intersected at the base by a large gold bead, the high shoulders and bezel moulded and pierced with arabesque designs; the raised oval bezel is set with a sapphire cabochon; *3rd/4th Century* A.D.

*** Rings of this type are in the British Museum, Marshall, 792, etc.

[*See* ILLUSTRATION, PLATE XII]

376 GOLD. A GOOD RING, with plain hoop of triangular section, the openwork shoulders decorated with pellets and moulded to form leaves, the raised oval bezel set with a sapphire cabochon; *3rd/4th Century* A.D.

[*See* ILLUSTRATION, PLATE XII]

377 GOLD. AN INTERESTING RING, the plain shank widening towards the bezel, which is of lozenge shape on an oval base, and stepped at the sides, on which a raised oval setting rests, containing a pale amethyst cabochon; *2nd Century* A.D. (?)

*** A similar ring, set with a cabochon garnet, is in the Niessen Collection in Cologne (cf. Henkel, VII, 130, who is of the opinion that this type of ring was largely made for export).

[*See* ILLUSTRATION, PLATE XIII]

378 GOLD. A GOOD RING, the hollow hoop, widening towards the shoulders, moulded and incised to represent foliage, the raised oval bezel set with a dark blue paste ; *3rd Century* A.D.

[*See* ILLUSTRATION, PLATE XIII]

379 GOLD. AN UNUSUAL RING, the elliptical shank, narrow below, projects at the sides and considerably widens to form the high faceted shoulders which are overlaid with a vine motif, the bunches of grapes represented by triangular groups of gold pellets ; the high rectangular bezel is set with a roughly cut plasma ; *3rd Century* A.D. ; *an interesting ring*

[*See* ILLUSTRATION, PLATE XIII]

380 GOLD. A FINE RING, the shank projects at the sides and is stepped with leaves which develop upwards towards the raised rectangular bezel, set with an emerald cabochon ; *3rd Century* A.D.

[*See* ILLUSTRATION, PLATE XIII]

381 GOLD. A HEAVY RING, the elliptical hoop, strongly projecting at the shoulders, embossed and moulded with scrolled and geometric motifs ; the wide lozenge-shaped bezel is indented at the sides with rudely executed scrolls and set with a central oval nicolo ; *3rd Century* A.D.

*** For other rings of the type of this and the following lot cf. lots 317 and 319, catalogued above.

[*See* ILLUSTRATION, PLATE XIII]

382 GOLD. A RARE AND MOST UNUSUAL RING, the shank strongly projecting at the sides where it is decorated with moulded heart-shaped motifs. This ring has two equally important bezels on either side of the finger, one of which is plain, flattened and incised with an oval, the shoulders roughly faceted ; the other with deeply channelled shoulders and scrolled edge to the setting, which contains a whitish stone ; *late 3rd Century* A.D.

[*See* ILLUSTRATION, PLATE XIII]

383 GOLD. AN IMPORTANT RING, the shank widening towards the shoulders where it is pierced with a geometric design; the slightly raised irregular-shaped bezel is set with an uncut amethyst; *4th Century* A.D.; *a fine example of an elaborate and uncommon technique*

[*See* ILLUSTRATION, PLATE XIII]

Roman Double Rings and Rings set with two or more Stones

384 GOLD. A FINE SPECIMEN of a Double Ring, with two plain circular hollow hoops united at the base by a gold pellet; the two bezels, set with gold pellets at the corners, are raised and set with ruby cabochons; between the bezels is an interlaced motif in filigree work; *4th Century* A.D.

*** For similar rings to this and the following three lots see Marshall, 840-844.

[*See* ILLUSTRATION, PLATE XIII]

385 GOLD. AN IMPORTANT EXAMPLE; the flattened hoops project at the sides, where they are joined together and incised; the open-work raised settings are boldly moulded and set with a mauve pyramidal crystal and an emerald respectively; between them is a filigree setting, which probably originally contained a pearl; *4th Century* A.D.

[*See* ILLUSTRATION, PLATE XIII]

386 GOLD. Another, a child's Ring, with two plain hoops joined at the sides by two gold pellets and above with a circular bezel, milled at the edge, and set with a garnet cabochon; *4th Century* A.D.

387 GOLD. ANOTHER, with plain ribbon hoops, joined at the sides by two gold pellets and above by a transversely set oval bezel containing an onyx; *4th Century* A.D.

388 GOLD. With openwork shank formed by two pearled bands united by a serpentine flattened gold wire, the two transversely set projecting bezels containing paste showing designs in white; and another, of delicate workmanship, with openwork shoulders, having two square bezels, one set with a green paste; *4th/5th Century* A.D. 2

389 GOLD. The hollow hoop is elaborately moulded; the raised openwork bezel consists of three petals, two of which are set with emerald cabochons; and another, with plain hollow hoop widening upwards, the bezel originally set with three stones, the settings divided by gold pellets; *4th Century* A.D. 2

390 GOLD. The sides of the shank moulded to represent foliage; the raised rectangular bezel is stepped at the sides and contains a cabochon garnet; *3rd/4th Century* A.D.

391 GOLD. A plain Ring, the hollow hoop widening at the shoulders, the raised rectangular bezel set with an emerald cabochon between opals; *3rd Century* A.D.

392 GOLD. A GOOD EXAMPLE, the small hollow hoop projecting at the shoulders where it is embossed with a radiating motif; the two high bezels, united only at the base by a pellet, contain emerald cabochons; *3rd Century* A.D.

[*See* ILLUSTRATION, PLATE XIII]

393 GOLD. AN ATTRACTIVE RING of small size, the elliptical hoop projecting at the shoulders, the raised rectangular openwork bezel is moulded to form stylised foliage and scrolls and is set with a rectangular emerald and a conically cut garnet placed side by side; *3rd/4th Century* A.D.

[*See* ILLUSTRATION, PLATE XIII]

394 GOLD. A FINE SPECIMEN, the entire shank moulded to form foliage and developing considerably in width at the shoulders; the openwork bezel is pierced with similar motifs and is set with a ruby and sapphire cabochon side by side; *3rd/4th Century* A.D. *; a most attractive ring*

[*See* ILLUSTRATION, PLATE XIII]

END OF SECOND DAY'S SALE

THIRD DAY'S SALE

Thursday, November 11th, 1937

INSCRIBED RINGS

Greek Inscriptions

395 BRONZE. With elliptical hoop, projecting considerably at the shoulders, the bezel set with a raised octagonal red jasper showing a retrograde inscription ; two others with green patina, one with a monogram, the other with a retrograde inscription ; and another, the pointed oval bezel embossed with the letters " Ιαω ", a Gnostic form of the name " Jehovah " ; *1st/4th Century* A.D. 4

396 BRONZE AND SILVER. The plain raised bezel with the retrograde inscription " Μαυριχιου " ; another with flat polygonal hoop bearing a difficult inscription ; and another, inscribed " Εγρηγο(ρ)ι " (alluding to the Resurrection ?) ; *3rd/6th Century* A.D. 3

*** The second Ring was found at Herpes by P. Delamain, and is described in Deloche (" Ann. Sig.", pp. 253-255), who read the inscription as " NENNI I +I VADINEHNE ", and who has presumed that it is the marriage ring of a Nennius and a Vadinehna or Vadina.

397 GOLD. Four Children's Rings, the bezels showing variations of the inscription " 'Επ' ἀγαθῶ " ; *2nd/4th Century* A.D. 4

398 GOLD. A small Ring, the flattened bezel shaped like a foot and inscribed " LYCTIKON " ; another, flattened at the bezel, and inscribed " Πυγίσω σε" ; and another with the inscription " Φυλαξε" (" Preserve me ") ; *2nd/3rd Century* A.D. 3

399 GOLD. Two Children's Rings, one with flat octagonal shank, pricked with the inscription "Γηροστρατη," ; and another with the inscription "'Επ' αγαθω", divided by a palm leaf; *3rd/4th Century* A.D. 2

*** Cf. lot 397 above for rings with similar inscriptions to the latter.

400 GOLD. Two plain Rings, with polygonal shanks, both incised with the same obscure inscription "ΔΡΥΗCOVAPOVΛONRΣ IN"; *3rd Century* A.D. (?) ; *two interesting rings* 2

401 GOLD. A Child's Ring of octagonal section, in which each facet is concave and incised with a Greek letter to make the inscription "ΕΠΑΓΑΘW" divided by a palm leaf; and another, set with a dark cameo, carved with a hand pinching the lobe of an ear and the apposite inscription "UNHUONEYE" ("Remember") ; *circa 4th Century* A.D. 2

*** An identical ring to the first mentioned, but larger, and bearing the same inscription, is in the British Museum, Marshall 642. The type seems to have been frequently made, and another example is in the Niessen Collection in Cologne.
In the British Museum (Marshall 152 and 153) are two rings with the device of the second mentioned.

402 GOLD. Three Rings with plain elliptical hoops widening towards the bezels, all of which bear the same inscription: "ΕΠΑΓΑΘW"; *circa 3rd Century* A.D. 3

*** Rings from Cyprus incised with this inscription are of fairly common occurrence. See above lots 397 and 399.

403 GOLD. AN INTERESTING RING, the light elliptical hoop strongly projecting at the sides; the shoulders, which slope inwards, and are roughly faceted, bear the inscription "ΦNEBE NOYΘ", and the small hexagonal bezel is incised with a fantastic animal; *3rd Century* A.D.

[*See* ILLUSTRATION, PLATE XIV]

404 GOLD. A LARGE RING, with plain shank, slightly widening upwards, and set with a pointed oval bezel, which is raised and incised with a difficult inscription, possibly the word "αηττου"; *circa 2nd Century* A.D.

[*See* ILLUSTRATION, PLATE XIV]

405 GOLD. A FINE RING, the heavy shank projecting at the shoulders, the flattened circular bezel incised with the inscription "ΕΠΑΓΛΟW"; *3rd Century* A.D. (*for rings with a similar inscription see lots* 397 *and* 399 *catalogued above*)

[*See* ILLUSTRATION, PLATE XIV]

406 GOLD. A REMARKABLE OPENWORK RING, the small pentagonal shank pierced with a geometric motif on either side of bands connected by the openwork inscription "DULCIS VIVAS"; the sides are pierced with an arabesque motif, and the large bezel, which projects down the finger, is finely pierced with interlaced designs within a scalloped gold border, and is set with two small cameos, one representing a ship, and the other showing the inscription "EYTYXI" (be happy); *4th Century* A.D.

** This important ring, which was found in France, is from the Castellani Collection, sold at Rome in 1884 (cat. lot 924).
A less good example of this type is in the Basle Museum (1040), see Henkel V, 92. Another is now in the Trier Museum, G. 1261.
Rings with these peculiar projecting bezels were evidently inspired by key rings.
See also "Corp. Ins. Lat.", vol. XIII, 3, p. 631, n. 10024, 63.

[*See* ILLUSTRATION, PLATE XIV]

Latin Inscriptions

407 BRONZE. With octagonal hoop, the bezel inscribed "FRONTINA"; another, with a crescent-shaped bezel incised with a palm leaf, two stars and "VIVAS" (reversed); and another, the bezel formed as a small brass coin of the younger Tetricus (A.D. 273); *3rd and 4th Centuries* A.D. 3

408 BRONZE. A Collection of six Rings, the flattened elongated bezels bearing the Roman numerals " LXXVII, VIIII, LXXIX, XLII, AIIII and XIV " ; *2nd/4th Century* A.D. 6

** Rings thus inscribed with numerals are of frequent occurrence. It has been suggested that they were worn by Legionaries, and that the number was that of the Legion ; there is, however, no evidence to prove this.

409 GOLD. Three Children's Rings of various types, the bezels inscribed " SALV(E) ", " MEUX " and " CALLIOPE " ; *2nd/4th Century* A.D. 3

410 GOLD. With double shank and bezel, inscribed " METI " and " FELI " ; another, with the pricked inscription " FELIX " ; and another, with flat hoop, the bezel inscribed " VIVAS MULTIS AN(NIS) " ; *2nd/3rd Century* A.D. 3

** The first mentioned is from the Pichon Collection, lot 6 ; see also " Corpus Inscriptionum Latinarum ", vol. XIII, 3, p. 641, n. 10024, 244.
It is possible that Feli may be an abbreviation of Feliciter.

411 GOLD. The bezel incised with palm leaves, the interior of the shank inscribed " MEMINISSE IVVABIT " ; and another, gold, the flattered bezel with a monogram ; *3rd/4th Century* A.D. (*the first mentioned probably of the Renaissance*) 2

412 GOLD. A plain Ring in pale gold, the shoulders originally inscribed, the last letters being the only ones now legible; the bezel is incised with a dog and letters ; and another, the bezel bearing affronted male and female heads ; the shoulders are inscribed " MAR(CEL)LINA (V)IVAS " and " VTI FELIX CVM TVIS " ; *3rd/4th Century* A.D. 2

413 GOLD. A plain Ring with flattened bezel, inscribed " VALTNA " ; and another, with a flattened bezel incised with a tau ; *3rd/4th Century* A.D., *the latter possibly later* 2

** The first mentioned is described by Deloche, "*Ann. Sig.*", pp. 343-344, who read in it the name Valentina. Found in Andalousia, and presumably purchased by M. Guilhou from Garzon, an antique dealer of Seville.

414 GOLD. A PLEASING RING, the even hoop embossed with a meandering vine design, the bunches of grapes represented by triangular groups of gold pellets ; the elongated oval bezel shows the retrograde inscription " CADARI(CI) " ; *4th Century* A.D.

** From the Pichon Collection, lot 5.
Found at Aoste (Dauphiné).

[*See* ILLUSTRATION, PLATE XIV]

415 GOLD. A FINE RING, with elliptical shank projecting at the sides ; the sloping shoulders are moulded and scrolled with a heart-shaped motif, and the raised circular bezel is incised with the letters " QVS " ; *3rd/4th Century* A.D.

[*See* ILLUSTRATION, PLATE XIV]

416 GOLD. AN ATTRACTIVE RING, with heavy even gold shank slightly enlarging towards the square raised bezel, incised with an inscription, of which only occasional letters are legible ; *3rd Century* A.D.

[*See* ILLUSTRATION, PLATE XIV]

417 GOLD. A FINE AND INTERESTING GOLD RING, with even large ribbon hoop, and slightly raised rectangular bezel ; the latter is incised " FIDEM ", and the hoop bears the word "CONSTANTINO " ; *4th Century* A.D.

*** Thirteen of these Rings, which are presumably tokens of faith to the Emperor Constantine, are recorded in the " Corpus Inscriptionum Latinarum ", 13, 3, p. 628, n. 10024, 29.
Examples are reproduced in Henkel VI, 100-103, where numerous references are given, and a list of the recorded specimens. A good number of these seem to have been found in the Rhineland. Two examples are in the British Museum (Marshall 649 and 650), but neither of these is such a fine specimen as the present ring. See also Mowat " Bull. des Ant. de France ", 1884, p. 267 ; and " Mem. des Ant. de France ", 1884, p. 335, no. 8 ; and Danicourt, " Revue Arch. ", vol. 7 (1886), p. 88.

[*See* ILLUSTRATION, PLATE XIV]

418 GOLD. ANOTHER, A FINE SPECIMEN, slightly larger ; *4th Century* A.D.

[*See* ILLUSTRATION, PLATE XIV]

RINGS IN MISCELLANEOUS MATERIALS

419 CARNELIAN. A FINE RING, of large size, the thick hoop moulded at the base, and widening upwards to form the pointed oval bezel, the top polished flat and smooth, incised with three quadrigae racing, three human figures and three horses surrounding the inscription " LICEI " ; *circa 3rd Century* A.D.

[*See* ILLUSTRATION, PLATE XIV]

420 CARNELIAN. ANOTHER, of similar type, but smaller, the bezel plain ; and a sard Intaglio : a standing female figure, an exotic bird perched on her hand ; *circa 3rd Century* A.D. 2

421 GLASS. A LARGE RING, in translucent green glass, the heavy oval bezel set with a cameo : a biga ; *early Roman*

[*See* ILLUSTRATION, PLATE XIV]

422 GLASS. A FINE RING, in whitish yellow translucent glass, the very large bezel embossed with a female head ; *2nd Century* A.D.

423 GLASS. A very large Ring in white glass with iridescent deposit, the bezel formed of a plain convex glass surface ; and a Ring in black glass, the bezel iridescent and embossed with the sacred monogram ; *2nd and* (?) *4th/5th Centuries* A.D. 2

424 GLASS. A large Ring in blue transparent glass, the setting missing ; another in black glass ; and another, broken ; *2nd and 4th/5th Centuries* A.D. 3

425 JET. A large Ring, the shoulders decorated with a cross and a tau respectively, the shank diapered, the bezel with a moulded motif ; and another, set with an intaglio : a bearded head 2

426 BONE. A plain Ring, the shank incised ; and another in white paste, regularly marked in dark brown ; *4th/5th Century* A.D.

427 AMBER. AN INTERESTING RING, of rather large size, the thick shank carved on the shoulders with the standing figure of Cupid (?), the bezel carved with a crouching lion ; *Roman, circa 4th Century* A.D. ; *somewhat damaged*

*** A rather similar ring is in the British Museum, Marshall, 1627 ; for other amber rings see Henkel, pl. LXII, who also discusses them pp. 253-5.

428 AMBER. A VERY LARGE AND MASSIVE SPECIMEN, the shoulders decorated with the standing half-draped figure of a youthful god and another standing figure respectively; the bezel is carved in high relief with a horseman led by a man on foot; *circa 4th Century* A.D.; *somewhat damaged*

*** This ring is one of the most important extant examples of an unusual technique in a very perishable material.
Amber, known to the Romans from early times, was of considerable rarity. It was Nero who, having heard that quantities could be obtained on the Northern shores of Europe, sent a special military expedition to secure the coveted material. It was from this expedition that Pliny and Tacitus gained their knowledge of the Teutons.
Pliny writes of it as " A preventive of delirium, and a cure for strangury . . . attached as an amulet to the body ".

ANTIQUE INTAGLIOS AND CAMEOS IN LATER GOLD SETTINGS

429 CARNELIAN. Four Intaglios: a female head; a warrior (?); three standing figures and an inscription; and a satyr and another figure, in various gold mounts 4

430 CARNELIAN. TWO FINE INTAGLIOS, one of Prometheus modelling his figure of a man, and an other: the head of Poseidon; in simple gold settings 2

*** For another gem carved with the subject of the first mentioned see King, " Antique Gems and Rings ", vol. 2, pl. 36.

[*See* ILLUSTRATIONS, PLATE XXVIII]

431 CARNELIAN. An Intaglio: the bust of Serapis to right, in an ornate gold setting; and another, a cabochon garnet Intaglio: a seated figure, in plain gold setting 2

432 CARNELIAN. A FINE INTAGLIO: a youthful nude figure dancing; the corner, which is damaged, is incised with the last letters of an inscription, probably the signature of the engraver; in a plain gold setting; and a garnet Intaglio: a bearded male bust in a heavy gold setting 2

433 RED JASPER. Four Intaglios: a female head; an eagle and a bust of Zeus; a parrot on a branch; and a double scenic mask; in various gold settings 4

434 RED JASPER. Three Intaglios: the bust of a boy between that of a man and woman; a standing figure of Apollo carrying a lyre; Asklepios and Hygeia (?); in plain gold settings 3

435 ONYX. Four Intaglios: a bull baited by a dog; the head of a man, a woman and a youth; a warrior fighting with a serpent; and a satyr walking and holding a vase and cup; very finely engraved: in gold mounts of various dates, one of them enamelled 4

436 CHALCEDONY. An Intaglio: a warrior, finely engraved; another in onyx with a bird, apparently holding a basket in its beak; and another in aquamarine, incised with a bust of the Emperor Claudius; in plain gold settings 3

437 AMETHYST. An Intaglio: a dwarf and an inscription; another, in green paste, incised with a dove holding the olive branch, and the inscription "PEACE AND LOVE"; *English, 18th Century*; another, an emerald Intaglio, finely incised with dancing satyrs; and another in electrum, apparently a copy of an early Greek ring, the bezel cut with a winged figure 4

438 FIVE CAMEOS: the rape of a nymph by a satyr; a nereid riding a sea-horse attended by cupids; an eagle displayed; a youth before an altar; and the head and shoulders of a youth gazing at a bearded mask held in his hand; in various gold settings, one of them bordered by rose diamonds 5

POST CLASSICAL RINGS

EARLY CHRISTIAN & BYZANTINE

Inscribed, chiefly 6th-11th Centuries

439 BRONZE. The circular bezel inscribed with a name; another, bronze, with an inscription; another, with a green patina, incised with a monogram; and two others, one with the bezel incised with the seven-branch candlestick and other motifs; *Byzantine and early Christian* 5

440 BRONZE. Four Rings, the bezels inscribed respectively "K(υρι)ε Βοηθη σωτι(ρ)", ("Lord Saviour help [me]"); "K(υρι)ε Βοηθη Νηχητα αμη(ν)", ("Lord help Nicetas, Amen"); "K(υρι)ε Βοηθη αμην", ("Lord help (me), Amen"); another inscribed; and another, with a difficult retrograde inscription; *Byzantine, 10th/11th Century* 5

441 SILVER. A pleasing Ring, the octagonal shank inscribed "VIVAS IN DEO" followed by the chrism, the raised rectangular bezel incised with horseman; another, silver, the circular hoop decorated with pellets on the shoulders, the oval bezel inscribed "K(υρι)ε Βοηθι τον φοροτ(?)"; some letters are evidently missing from the latter word; it is probably connected with the root "Φερω" and may mean a messenger, or harvest(?); and another, bronze, the raised circular bezel inscribed "K̄(υρι)ε ελη(εον) Θ(εο)υ ιληως" ("O Lord have mercy (son of) the Gracious God"); *early Christian and Byzantine* 3

442 SILVER. The hoop is decorated with an incised foliate and interlaced design, partly gilt, and with niello, the oval bezel is inscribed "K(υρι)ε Βοηθει Αναστασιου ανατρ", ("Lord help Anasthesius . . ."), *the last word is obviously an abbreviation, an attractive ring*; and another, in silver, with four bezels, one incised "YOCKO"; *10th/11th Century* 2

443 GOLD AND SILVER. The silver hoop decorated with a narrow band of gold, widening at the shoulders; the rectangular bezel is set with a carnelian intaglio inscribed " DOMNE HAVE " in two lines ; and another, silver, bearing an identical inscription to that of lot 449, of which it may be a copy ; *the first probably late Roman* 2

444 GOLD. With narrow hoop of circular section ; the bezel, scalloped at the edge, is incised with a cross surrounded by the inscription "Θεχλας" ("Thecla") ; and another, gold, of small size, the circular bezel incised with a monogram of the name "Γεωργιου" " Georgios " ; *Byzantine* 2

445 GOLD. An attractive Ring, the massive hoop splitting at the shoulders to form two bezels incised with monograms ; and another, plain Ring, the bezel incised with a monogram, a cross and a star ; *early Byzantine* 2

446 GOLD. The even octagonal shank inscribed " SEPTIMINE SEBERINA VIVA(TI)S " and with the chrism ; *late Roman* ; and another, gold, the elongated bezel incised with a monogram between crosses ; *early Byzantine* 2

447 GOLD. A massive Ring, the shoulders incised with monograms, the bezel also similarly incised ; and another, gold, with circular shank of large size, the hexagonal bezel incised at the top with a monogram surrounded by facets bearing a difficult inscription ; *early Byzantine* 2

448 GOLD. An attractive Ring, the hexagonal shank projecting at the shoulders, and inscribed " φιλουντα μη φιλου[ν]τα ο φιλω " ; the bezel is incised with a circle containing a monogram surrounded by a now illegible inscription ; another, gold, the shoulders decorated in niello, the square bezel deeply incised with a monogram of the name " DEMETR(IUS) " ; and another, gold, with a monogram ; *Byzantine* ; *an attractive lot* 3

449 GOLD. The hoop widening at the shoulders to form the almost circular flat bezel incised with the inscription " Μνηστρον Στεφανου δουχι κισρ χ(αι) Ιαχλαδου χομνηνοφυ(λαχος) χ(αι) τεν χερσιν ανναδεχου " " A pledge of wooing of Stephanos . . . . and Ischlados " ; *early Byzantine*

[*See* ILLUSTRATION, PLATE XV]

450 GOLD. The shoulders engraved with a foliate design in niello, the flat oval bezel incised with the inscription "Κ(υρι)ε βοηθη Ειρηνης χαυδιδατισας" ; and another, gold, the shoulders and bezel bearing difficult monograms ; *Byzantine* 2

451 GOLD. A FINE RING, with heavy hoop of circular section, to which three gold pellets of clover-leaf formation have been applied on either side of the shoulders ; the rectangular bezel is incised with the inscription "Κ(υρι)ε βοηθη φοτηω αμην", ("Lord help Photius, Amen"), within a nicked border ; *early Christian, 4th/6th Century*

[*See* ILLUSTRATION, PLATE XV]

452 GOLD. A GOOD RING, with wide hoop of semi-circular section ; the circular raised bezel is stepped at the sides, and the top is incised with a monogram ; *early Byzantine*

[*See* ILLUSTRATION, PLATE XV]

453 GOLD. A FINE RING in good condition, the hoop widens at the shoulders to form the sides of the slightly raised bezel, and is decorated with a foliate design in niello ; the oval bezel bears the retrograde inscription "Κ(υρι)ε βοηθη τω σω δουλω Νιχητα β' ἀ σπαθ'" ("Lord help thy servant Nicetas, twice first swordsman (?) ") within a nicked border ; *Byzantine, presumably the ring of a prominent gladiator*

[*See* ILLUSTRATION, PLATE XV]

454 GOLD. AN UNUSUAL RING, the shank of triangular section is decorated on the shoulders with an arabesque design in niello; the narrow rectangular bezel is raised and inscribed at the side "MICAEL MECV(M) VIVAS IN DEO"; the top of the bezel is of plain gold set with an uncut ruby between two small emeralds; *early Christian*

[*See* ILLUSTRATION, PLATE XV]

Byzantine Rings, bearing Figures, mostly Human

455 GOLD. A FINE AND INTERESTING CAPSA or Lid of a small Box, the top embossed with the Baptism of Christ in the river Jordan; the figure of John the Baptist is on the right, and Christ stands in the water in the foreground, the dove between a crescent moon and a star above His head; on the left of the composition stand two figures of Saints; the whole design within two pearled borders; *Byzantine*

[*See* ILLUSTRATION, PLATE XV]

456 GOLD. A FINE AND ATTRACTIVE FIBULA, of oval form, the centre set with a cameo, showing a dove, secured by a moulded gold setting, and within a wide outer border formed of recurving scrolls in beaded gold wire and pearled gold bands; *Italian, Lombard (?), circa 7th Century*

[*See* ILLUSTRATION, PLATE XV]

457 GOLD. AN IMPORTANT EARLY MARRIAGE RING, the massive hoop of semi-circular section bearing a square bezel deeply incised with a male and female bust confronted; the man wears a chlamys with a fibula on the right shoulder, and the woman a mantle draped around her shoulders, a necklace and ear-rings; the hair is conventionally rendered; between them is a cross, and they are surrounded by the retrograde inscription "Αριστοφανης, Ουιγι(λ)αυτια" ("Aristophanes and Vigilantia"); *Byzantine, 5th Century*

*** A ring with a similar bezel is in the British Museum, Dalton, 127; another in the Vienna Museum.

[*See* ILLUSTRATION, PLATE XV]

458 GOLD. A FINE RING, the hoop widening considerably to form the shoulders ; the bezel is set with a red jasper intaglio incised with three figures and the inscription " Ιχθυς ", the initials of " Jesus Christ, Son (of) God, (the) Saviour "; the scene represented may be the Transfiguration ; *early Byzantine, or Roman, 3rd Century*

[*See* ILLUSTRATION, PLATE XV]

459 GOLD. AN EXTREMELY FINE AND IMPORTANT RING, the hoop slightly pointed below the shoulders, and of considerable width ; the flattened oval bezel is incised with a seated figure in a Triumphal Car, flanked by two monograms, the first of which reads " υπατου ", " consul ", the second, probably a name, contains the letters " E,A,Σ,Θ,O and Y " ; *early Byzantine*

⁂ A ring in the British Museum, Dalton 112, bears on the bezel a somewhat similar figure.

[*See* ILLUSTRATION, PLATE XV]

459A SILVER. With hoop of circular section, the round bezel incised with two angels with uplifted wings, divided by the head of the Pantocrator ; another, bronze, the oval bezel incised with the raising of Lazarus ; another, the hoop broken ; and another, bronze ; *early Byzantine ; an interesting lot* 4

⁂ A gold ring bearing a bezel similar to that of the first mentioned is in the B.M., Dalton, 111. It was found in the East together with coins of Heraclius.

460 GOLD. A MOST IMPORTANT AND RARE BYZANTINE RING; the octagonal shank is decorated with various scenes from the New Testament, incised and enamelled, namely : The Annunciation ; The Salutation ; The Nativity ; The Presentation at the Temple ; The Baptism in Jordan ; The Ecce Homo ; and The Resurrection (?) ; around the two edges of the shank are the inscriptions "EIPHNHN/THN/EMHN/ΔHΔWMEVMHN"; and " EIPINHN/THN/EMHN/AΦIHMH/VMHN " (" I have given you my peace ; I send my peace unto you "). The bezel is formed as a quatrefoil, the lobes issuing from the four sides of a square, in keeping with the square panels of the shank, and is decorated in enamel with the standing figures of four Saints with an inscription at the base : "OMONVA" (" Union "). Around the edge of the bezel is the inscription: "KVPIE/BOEΘI/TOVC/ΔYΛYC/COV/ΠTPYS/ΘEOΔOTIC " (" Lord help thy servants Peter and Theodote ") (note the generative cases of the proper names) ; *Byzantine, 11th Century*

*** From the Pichon Collection, lot 26 and illustrated pl. 2.

Discussed in " Mélanges d'Archéologie Byzantine ", p. 67.

Baron Pichon thought that this was the marriage ring of Petros and Theodote, and that the ring was of S. Italian workmanship.

A ring of similar type in the Museum at Palermo has been published by Salinas. Two more of these rings are in the British Museum but neither of them is such a fine or elaborate specimen as the present.

In rings of this type the shape of the bezel, it will be noticed, is that of the cross section of a pillar.

[*See* ILLUSTRATIONS, PLATE XVI]

462 GOLD. The hoop of circular section, the round bezel incised with the Lord uniting the hands of a man and woman ; and another, very similar ; *Byzantine* ; *two early Marriage Rings* 2

463 GOLD. With rather wide hoop bearing a square bezel showing a male bust surrounded by the retrograde inscription " PEREGRINE VIVAS " ; and another, gold, the round bezel incised with a male Saint in short armour, in his hand a staff from which a pennant is flying, trampling on a serpent (St. George ?) ; an inscription to right ; *Byzantine* ; *two interesting rings* 2

464 GOLD. The shank decorated with an interlaced motif between pearled bands ; the circular bezel is set with an intaglio (a cornucopia and a thistle ?) surrounded by decoration similar to that on the shank ; the back of the bezel is embossed with an imitation of a Roman coin ; *possibly late Merovingian* ; and another, gold, the circular shank flattened at the ends, and decorated with three gold pellets of clover-leaf formation on the shoulders ; the bezel is formed by a coin of Libius Severus (461-465) ; *5th or 6th Century* 2

*** The latter from the Fillon Collection, lot 40.

465 GOLD. The hoop widening at the shoulders, the round bezel incised with a hound surrounded by the inscription " K(*υριο*)ς *φοτισμος μου χε σοτιρ μου* T. . . . . " (*sic*) (" The Lord is my light and my Saviour ") ; and a rock crystal intaglio carved with a man's head and a monogram " VIVAS IN DEO " (?) ; mounted as a ring with an elaborate setting ; *early Christian* 2

466 GOLD. An attractive Ring of small size, the hoop widening towards the bezel which is inlaid with a blue intaglio, the Eucharistic bowl on which are perched two doves ; *Byzantine*

467 GOLD. A Marriage Ring, with narrow hoop, the raised pyramidal bezel incised with two confronted busts, divided by a cross, and with the inscription "Θεοδωτις" ("Theodotis"); and another, gold, the oval bezel set with an intaglio carved with the busts of two male saints separated by a cross; *Byzantine, 5th Century* 2

*** A similar ring to the first mentioned is in the Ashmolean Museum, Oxford, Fortnum, 326.

468 GOLD. AN EARLY MARRIAGE RING, with hoop of semi-circular section, the pyramidal bezel incised with the Figure of the Lord between a man and woman; *Byzantine*

[*See* ILLUSTRATION, PLATE XV]

469 GOLD. ANOTHER early Marriage Ring, somewhat similar, the raised oval bezel similarly incised; *early Byzantine*

[*See* ILLUSTRATION, PLATE XV]

470 GOLD. AN INTERESTING RING, the openwork shank widening towards the bezel, and pierced with filigree arabesques in very fine beaded wire; the circular raised bezel has a central circular disc of filigree arabesques within a border of minute " S " scrolls; *probably late Byzantine*

[*See* ILLUSTRATION, PLATE XVI]

471 GOLD. ANOTHER, of smaller size, the openwork hoop similarly decorated with filigree and with gold pellets; *late Byzantine* (?); *a fine ring in undamaged condition*

472 GOLD. AN INTERESTING RING, the shank, widening towards the shoulders, is overlaid with filigree gold wire which rises to form the rectangular bezel, which is similarly decorated on the face and sides, the edge studded with fine granulations; *late Byzantine*

[*See* ILLUSTRATION, PLATE V]

473 GOLD. A VERY FINE AND IMPORTANT RING, the plain, rather massive hoop widening gradually towards the bezel which is set with a large cabochon sapphire incised with the Eucharistic bowl on which two doves are perched. The stone is secured by four short gold claws; *Byzantine or late Roman*

[*See* FRONTISPIECE]

EARLY TEUTONIC RINGS

Inscribed

474 BRONZE. Three Rings, the bezels inscribed with monograms or signs, two of which are probably Christian; and two others; *Merovingian* 5

475 BRONZE. The lozenge-shaped bezel incised; another, the concave bezel incised with a Maltese cross; and three others, the bezels incised with monograms or designs; *Merovingian, 6th/7th Century* 5

476 BRONZE. The square bezel incised with a geometric design; another, bronze, the bezel incised with letters; and four others, two with monograms and one with a cross; *Merovingian* 6

477 BRONZE. Four Rings, the bezels inscribed with monograms in two cases, the others with a cross and an interlaced pattern respectively; and two others, silver, one with a monogram arranged around a cross; *Merovingian* 6

478 BRONZE. The hoop engraved, the oval bezel engraved with what may be a man; and three others, bronze, the oval bezels incised with obscure signs, probably magical, bearing some resemblance to each other; *Merovingian and Carolingian* 4

479 BRONZE. Three Rings, the bezels incised with apparently meaningless signs, probably magical, two of which seem to be related; and another with a monogram in which the barred letter " S ", standing for sigillum, is distinguishable; *early Teutonic* 4

*** An " S ", standing either before a name or worked into a monogram, is of frequent occurrence on rings. When in a monogram or together with a name in the genitive case it stands for *signum, sigillum* or *subscriptio*; when the name is in the nominative case, for *signavi* or *subscripsi*. In Merovingian rings the " S " is often barred.

480 BRONZE. A Collection of six Rings, the bezel of each bearing a cross; *Merovingian and Mediaeval* 6

*** Merovingian Rings bearing similar crosses are described in Deloche, " Anneaux Sigillaires ", pp. 16, 17, 36, 43, 44, 66, etc.

481 BRONZE. Two Rings, the bezels incised with somewhat similar decorative motifs; another, with a monogram including the letter " R "; and two others; *Merovingian and Carolingian* 5

482 BRONZE. A Collection of Rings bearing monograms, one with a square bezel incised with the name "ERPIDIUS" in two lines; three others with monograms in which most of the letters are distinguishable; and another; *Merovingian and Carolingian* 5

*** For other Merovingian rings having the name incised in two lines on the bezel see Deloche, " Anneaux Sigilliares ", nn. IX, XL, XLIII, etc.

483 BRONZE. The shoulders barred and pierced to form caryatid supports for the round bezel, which is incised with a monogram in which the letters K, A and F are perhaps distinguishable; two others of small size bearing monograms; another, the oval bezel incised with a monogram of the letters A, R and M; and two others with raised and flat bezels respectively, both incised with what may be monograms; *Merovingian* 6

*** The first ring mentioned was found at Herpes by P. Delamain. It is illustrated and described by Deloche, " Anneaux Sigillaires ", pp. 258 and 259. It was the only jewel found in a grave containing a woman's skeleton in the cemetery, and presumably bears the monogram of her name.

484 SILVER. A Ring of good proportions, the plain hoop slightly widening at the bezel, which is flattened and incised with a swastika and the letter " C " twice repeated ; another, silver, the shoulders each decorated with three pellets, the bezel formed by a denarius of Charles the Bald, grandson of Charlemagne ; and another, bronze, of octagonal form, incised with palm leaves and crosses ; *Merovingian and Carolingian* 3

*** The first mentioned was found by P. Delamain at Herpes and is reproduced and described in Deloche " Anneaux Sigillaires ", p. 256. It was found, together with another ring in this collection, lot 528, on the finger of the skeleton of a woman.

485 BRONZE. Seven Rings in bronze, the hoops formed as plain bands of even width ; part of another ; another, bronze, damaged, incised with what may be a name; four Rings inscribed with different crosses; and another, a broken Ring, the bezel incised with a monogram ; *Merovingian, one modern* 14

486 GOLD. The narrow circular hoop supports a round bezel incised with a monogram in which numerous letters are distinguishable, within a border incised with what may be intended for palm branches ; and another, gold, the flattened bezel incised with a palm branch ; *Carolingian, the latter possibly Roman* 2

487 GOLD. The flattened hoop set with a raised oval bezel incised with the letters " EVRI " ; and another, gold, the circular hoop of large size, the square bezel deeply incised with a monogram ; *Merovingian, the latter possibly Carolingian* 2

488 GOLD. A FINE RING of unusual shape, the broad hoop widening to form a large bezel incised with the words " PAX VOBIS " on the one side and on the other with letters, probably forming a name ; *Merovingian* (*?*)

489 GOLD. A MOST INTERESTING RING, the hoop intersected by two bezels diametrically opposite each other, each of which is supported by shoulders formed as the heads of ducks; the smaller circular bezel is incised " PAX ", and the other, of rectangular shape, with a monogram, possibly of the words " VIVAS IN DEO "; *Merovingian or Carolingian*

[*See* ILLUSTRATION, PLATE XVII]

490 GOLD. A FINE AND IMPORTANT RING in which the hoop is formed as petals or leaves arranged as a garland and intersected by two bezels, the smaller of oval outline, incised with a monogram of the letters " AV " combined with a cross, the shoulders each decorated with two pellets; the larger, of rectangular shape, bearing a monogram combined with the letters " COM(ITIS) "; *Merovingian*

*** From the Pichon Collection, lot 24, illustrated pl. 1.
For the monogram the various readings " TRASIM ", " ARGISI " and " TRUOZIS " have been proposed. Baron Pichon wrote the following note about this ring: " Cette bague ne peut être que la bague d'un comte Merovingien ou Carolingien, probablement d'un Argisius qui aura donné son nom au Mons Argisii (Montargis) ".

[*See* ILLUSTRATION, PLATE XVII]

491 GOLD. The hoop of spiral form overlapping at the base; the flattened bezel is incised " FLII REGIS "; *an interesting ring*; and another, gold, the raised white gold bezel incised with a monogram; *Merovingian* 2

492 GOLD. The flat hoop, widening at the top, incised with an interlaced design, the bezel inscribed with the letters " ALDVNI "; the hoop is also intersected at the base by a round bezel incised with a monogram; *Carolingian*

*** This ring, which was found near Limoges, is from the Pichon Collection, lot 5.

[*See* ILLUSTRATION, PLATE XVII]

493 GOLD. With narrow hoop, the shoulders decorated each with three pellets of clover leaf formation, the octagonal bezel inscribed with a monogram and the letter " S " ; and another, gold, with narrow shank decorated at the shoulders with pellets ; the circular bezel is scalloped at the edge and inscribed " PRASOLFUS " ; *Merovingian and Lombard respectively* 2

** The latter from the Pichon Collection, lot 23, and illustrated pl. 1.

494 GOLD. AN UNUSUAL RING, the openwork shoulders each formed as a leopard grasping by his teeth and paws the narrow rectangular bezel incised with the word " PAX " ; *Carolingian*

** From the Gay Collection, lot 163 and illustrated in the catalogue. Described and discussed in the " Glossaire Archéologique " by Victor Gay, p. 35. Cv. lot 524.

[*See* ILLUSTRATION, PLATE XVII]

495 GOLD. AN INTERESTING RING, the narrow circular hoop ending in eyes through which pins pass to secure the bezel ; this is boldly scalloped at the edge and is incised with the inscription " ELENACANA " arranged around a monogram difficult to decipher ; the back of the bezel bears a monogram of the name " Elena " ; *Merovingian*

496 GOLD. A RARE RING, the openwork hoop formed as interlaced circles divided by pellets ; the oval bezel bears the incised inscription "FORMOSA", and a line of incised ornament in keeping with the shank ; *Carolingian*

497 GOLD. AN IMPORTANT AND MOST INTERESTING RING ; the flat hoop widens considerably at the shoulders to support the almost circular bezel. This is formed of an outer border of pillar-shaped objects, the sides of which are nicked, possibly to represent piles of coins, enclosing a central disc incised with the word " GVLFETRVD " ; *Merovingian, 7th Century*

*** From the Pichon Collection, lot 18. The latter and Fontenay thought it to be the ring of St. Gulfetrude, niece of St. Gudula, the daughter of Pepin the Elder.

It was discovered in 1862 in the cemetery of Sainte-Pétronille (Gironde) in a tomb supposed to be that of the Younger Childebertus, King of Austrasia, together with various objects in bronze, silver and ivory.

Mentioned in Deloche, " Anneaux Sigillaires ", pp. 286-288, who suggests that the man in whose tomb this ring was found was probably the widower of Gulfetrude.

For another ring found in similar circumstances see Deloche, p. 192.

Also discussed by Fr. Henkel in " Der Lorscher Ring ", and illustrated fig. 3. The author says that he has only met this remarkable type of setting in early middle Eastern rings, and holds it up as an example of the technical excellence of the Merovingian jeweller.

See also Roger-Milès, p. 133, and illustrated fig. 133.

Also mentioned in Fontenay, " Les Bijoux ", p. 44 ; Grellet-Balguerie, " Bull. des Antiquaires de France ", 1863, p. 193 ; Jullian, " Insc. de Bordeaux ", vol. II, p. 186 ; Deloche, " Revue Archéologique ", vol. XVII, 1891, pp. 277-278 ; Le Blant, " Nouveau Recueil ", p. 307 ; and " Corpus Inscriptionum Latinarum ", vol. XIII, 3, p. 615, n. 10024, 318.

[*See* ILLUSTRATION, PLATE XVII]

THE QUEEN BERTILDE SIGNET

498 GOLD. A RARE RING OF HISTORICAL ASSOCIATION, the circular hoop originally decorated at the shoulders with small pellets, one only of which now remains; the flat circular bezel is incised with the inscription " BERTEILDIS " and with the monogram of " REGINA " ; *Merovingian, 2nd quarter of the 7th Century*

*** This important ring was discovered at Laon.
From the M. J. Charvet Collection.
From the Vicomte de Polton d'Amécourt Collection.
From the Fillon Collection, lot 31, and illustrated pl. 2.
From the Pichon Collection, lot 16, illustrated pl. 3.
Discussed in A. de Longpérier, " Oeuvres ", vol. 6, p. 45, " Comptes-Rendus Acad. Inscr.", 1870, p. 316 and Deloche " Rev. Arch. ", vol. 8, 1886, p. 141, and 1893, vol. 1, p. 169, and " Anneaux Sigillaires ", pp. 203-5. These two authors arrived independently at an identical reading of the inscription, and concluded that it was the Signet of Bertilde, one of the wives of Dagobert I (628-638).

Also discussed in E. Le Blant, " Inscriptions Chrétiennes de la Gaule ", vol. 2, p. 59, and illustrated pl. 91, and " Nouveau Recueil ", p. 71.

See also " Corpus Inscriptionum Latinarum ", vol. 13, 3, pp. 645, no. 10024, 312.

Queen Bertilde is mentioned in the " Chronique de Frédégaire, Cap. LX ", together with Nanthildis and Vulfigundis as the wives of Dagobert, a monarch who, not content with his three wives, had numerous mistresses. He is affectionately remembered in France as " le bon roi Dagobert " !

[*See* ILLUSTRATION, PLATE XVII]

THE QUEEN GUNDOBERGA RING

499 GOLD. A SUPERB AND HIGHLY IMPORTANT RING, the octagonal hoop widening at the shoulders where it is decorated with a design of gold arabesques on a light blue enamel ground ; the circular bezel is decorated at the side with an undulating beaded wire between two beaded borders. Around the edge of the bezel is an inscription in gold on a blue enamel ground " CUNDOBERGA VIVAT DEO " ; the bezel has been reset with a star sapphire matching in tone the blue enamel of the decoration ; *Lombard, 1st half of the 7th Century*

*** This very fine ring was found by a labourer in a field at Avenay, near Reims.

From the Pichon Collection, lot 20, and illustrated Plate I. It was Baron Pichon who first pointed out that this ring must have belonged to the Lombard Queen Gundoberga, who married King Charoald and subsequently King Chrotechar (c.v. Paulus Diaconus, " Hist. Longobard ", IV, 49 and Fregedarius, ed. Krusch, pp. 145 and 156).

Also discussed in " Histoire de l'Abbaye d'Avenay ", 1879, pp. 64-67, by Louis Paris, who believed it to be the ring of Saint Gombert, a martyr associated with the abbey of Avenay.

See also E. Le Blant, " Nouveau Recueil ", p. 82 and Deloche, " Anneaux Sigillaires ", pp. 126-128.

[*See* ILLUSTRATION, PLATE XVIII]

Early Teutonic Rings with Human and Animal Figures

500 BRONZE. The bezel beaded at the edge and incised with a sea-lion and a fish ; another with a fox ; another with a horse's head ; *Merovingian and Carolingian (?)*; and another, the bezel bearing a winged lion (?) ; *mediaeval* 4

A Small Series of Rings, the Bezels incised with Birds

501 SILVER AND BRONZE. Two in silver, both with a bird surrounded by lettering, in one case reading " RAIMUDUS " ; and three others, bronze, one with what may be a dove, another with an aquatic bird, and another ; *Merovingian and Carolingian* 5

** The Dove, symbol of Christ, is of frequent occurrence on Merovingian rings ; see Deloche, " Anneaux Sigillaires ", p. XXVII, where the matter is discussed and numerous references given.

502 GOLD. A GOOD RING, the circular hoop bearing an octagonal bezel incised with the dove and the inscription " MAIORELLI " ; *Carolingian*

503 GOLD. AN INTERESTING RING, the hoop formed of a chain of triple links, the octagonal revolving bezel incised on both sides with the dove and with the inscriptions " EMMANUEL " and " RECCAREDO " ; *Carolingian*

[*See* ILLUSTRATION, PLATE XVI]

504 GOLD. A FINE RING, the thick circular shank supporting an octagonal bezel incised with the Dove carrying the olive branch in her beak, and the inscription " SALBA ME " (Salva Me) ; *Carolingian*

** Discussed by A. de Longpérier, " Ann. des Antiquaires de France ", 1853, p. 155 and " Oeuvres Complètes ", vol. 4, p. 325, who recalls that an Episcopal Denarius struck at Chartres in the 7th Century bears the figure of the Dove with the olive branch.

Published by Deloche, " Ann. Sig.", pp. 337-338, who at the time of writing had lost trace of the ring.

[*See* ILLUSTRATION, PLATE XVII]

505 GOLD. A VERY FINE RING, the heavy circular shank decorated with the familiar three pellets of clover-leaf formation on each shoulder ; the oval bezel is set with a garnet cabochon incised with the Dove and surrounded by the inscription " LEODENVS VIVAT D(E)O " ; *Merovingian, 1st half of 7th Century*

⁂ This fine ring was found in the bed of the river Oise above Compiègne.

From the Pichon Collection. From the Collection of Dr. Lesguillons.

Discussed by Count de Marsy in the " Bull. de la Soc. hist. de Compiègne ", vol. V, 1882, p. 303, who observes that this was the ring of a man of wealth, and that the inscription, together with the choice of the figure of a dove, prove his religious inclination. He suggests that it may have been the ring of Bodo, bishop of Toul (660-680 ?), whose other name was Leudinus or Leuduinus.

Discussed by Deloche, " Rev. arch.", vol. IX (1887), p. 47, and " Anneaux Sigillaires ", pp. 143-144, who does not admit that the evidence maintains this ascription. Also discussed by E. Le Blant, " Nouveau recueil ", p. 72, and mentioned in " Corpus inscriptionum latinarum ", vol. XIII, 3, p. 646, n. 10024, 324.

[*See* ILLUSTRATION, PLATE XVII]

506 GOLD. AN IMPORTANT RING, the circular hoop widening at the shoulders ; the round bezel is incised with a fabulous animal and a cross, around which a difficult inscription is arranged, in which an abbreviated form of " Sigillum " can be deciphered ; the edge of the bezel is decorated with a cable border ; *Carolingian*

[*See* ILLUSTRATION, PLATE XVI]

Early Teutonic Rings bearing Human Figures

507 BRONZE. Two Rings with circular shanks and octagonal bezels incised with human heads surrounded by inscriptions " FELICI(TER ?) " and " IROIANI " respectively, and both bearing traces of gilding ; two others, bronze, one incised with a head, and the other with what is probably a reclining female figure ; *Merovingian* ; and another, bronze, the raised oval bezel incised with two standing figures separated by a cross, *an early Christian marriage ring* 5

508 BRONZE. Three Rings incised with stylised and also more naturalistic human figures ; and another, iron ; *4th/5th Century* (?) 4

509 GOLD. AN INTERESTING RING with narrow circular shank decorated on the shoulders with the three pellet motif; the circular bezel is incised with a stylised human face surrounded by a difficult inscription ; *Merovingian*

[*See* ILLUSTRATION, PLATE XVI]

510 GOLD. A FINE RING, the hoop moulded at the shoulders and intersected at the base by a small bezel cut with a monogram of the letters " A " and " M ", the octagonal bezel incised with a human head surrounded by the inscription " COMASVM " ; *late Merovingian*

*** Merovingian rings having bezels decorated with a human head surrounded by an inscription are of frequent occurrence. It seems highly probable that the design was inspired by coins, and there is evidence that the work of the moneyer and the jeweller was undertaken by one man.

511 GOLD. AN IMPORTANT RING, the large circular shank decorated with the three pellets on the shoulders ; the bezel, of circular shape, is incised with a stylised head of a bearded man surrounded by the retrograde inscription " ABBONESO " ; *Merovingian*

** From the Charvet Collection.

From the Fillon Collection, lot 32, pl. 2.

From the Pichon Collection.

Benjamin Fillon wrote the following note on this ring : " Il est impossible de ne pas rapprocher cette légende de celle que l'on lit sur les triens émis a Chalon-sur-Sâone, au commencement du 7ième siècle, par le monnétaire Abbon, nom que l'on retrouve aussi à Limoges, et, chose curieuse, sur un triens de fabrique anglaise, trouvé à Cuerdale. Voir à ce sujet l'intéressant article de M. le vicomte Ponton d'Amécourt dans ' l'Ann. de la Soc. numismatique ', t. III (1868), p. 299 ".

Also discussed in Le Blant, " Inscr. Chrét. de la Gaule", vol. 2, p. 351 and fig. 476 ; and in " Corpus Inscriptionum Latinarum ", Vol. XIII, 3, p. 645, n. 10024, 308 ; also discussed by Deloche, " Rev. Arch. ", vol. VIII, 1886, p. 41, and " Ann. Sig.", pp. 304-305, who points out that the name Abbon is in the ablative case, a thing not uncommon, and the final " so " stands for " SU(bscripsi) " ; the name Abbo was that of the manager of the Royal Workshops at Limoges and other places at the beginning of the 7th Century.

[*See* ILLUSTRATION, PLATE XVII]

512 GOLD. A FINE AND HIGHLY IMPORTANT MEROVINGIAN RING, the wide hoop intersected at the base by a lozenge-shaped reserve, probably originally intended for a monogram. The shoulders, of considerable width, are each decorated with two gold bands bearing typically Merovingian stippled decoration in niello, and above are moulded with a foliage device. The square bezel is inscribed at the sides with the words " DROMACIUS. BETTA.", and is deeply incised with two figures : those of a helmeted warrior in short belted tunic carrying a staff, and of a gesticulating woman in a long dress, her hair flowing down her back ; *Merovingian, 5th Century ; an interesting example of the Transition period between Gallo-Roman rings incised with allegorical or symbolical scenes, and later Merovingian rings, which often became more utilitarian in character, the decoration consisting of the monogram, name, or symbol of the wearer*

*** From the Eugène Hucher Collection.

From the Pichon Collection, sale catalogue lot 17, and illustrated pl. I.

This remarkable ring was discovered about 1852 in a river bed near Mulsanne (Sarthe).

Published by Hucher, " Bull. monumental ", vol. XVIII, 1852, p. 308, and " Sigil. du Maine ", 1855, pp. 7 and 8 ; " Cat. de la coll. de sceaux matrices de M. Hucher ", 1863, p. 1, who wrote of it as " Une scene d'invocation empruntée aux mythes druido-égyptiens. Il n'y a rien de romain dans cette scène ; le guerrier porte le vêtement . . . a la manière des Gaulois ; la femme offre incontestablement le type d'une Velléda nationale ".

Published by Deloche, " Rev. arch.", vol. X, 1887, p. 44, and " Ann. Sig.", pp. 49-51, who, because of the acquiescent and listening attitude of the warrior, takes it that Betta is prophesying to Dromacius, and not invoking him.

It has also been put forward that this is a marriage ring, but the attitude of the man and woman do not comply with this suggestion.

Also published in Barraud, " Les Bagues à toutes les époques ", 1864, p. 160 ; W. Jones " Finger Ring Lore ", p. 411 ; " Corpus Inscriptionum Latinarum ", vol. XIII, 3, p. 645, n. 10024, 316 ; and the Abbé Cochet, " Le tombeau de Childéric ler", p. 380, who regards it as contemporary with this monarch, (457-481). Reproduced in " Rings for the finger" by G. F. Kunz.

[*See* ILLUSTRATION, PLATE XVII]

Ornamental early Teutonic Rings

513 BRONZE. A small Ring, the bezel set with a gold bead; three octagonal bronze Rings; two others formed of twisted wire; an Ear-ring; and seven other Rings, five of them damaged; *Merovingian* 14

514 BRONZE. The rather thick hoop decorated with five rows each of three projecting knobs; and another, also bronze, the raised bezel and shoulders punched with circles; *Merovingian or late Roman* 2

515 BRONZE. The circular bezel set with four sliced garnets to make a four-petalled flower; another, bronze, set with paste, surrounded by two rows of spikes; another, the setting missing, the shank and shoulders set with small semi-precious stones; and three others, one broken; *Merovingian, 6th and 7th Centuries; an interesting lot* 6

516 SILVER AND BRONZE. A large Ring damaged by fire, to which is attached part of another melted jewel; another with raised circular bezel; and five others; *Merovingian* (*one damaged*) 7

517 SILVER AND BRONZE. An attractive Ring, the raised bezel set with an uncut amethyst; another with a piece of carved granite; and four others, two set with paste; *Merovingian and mediaeval* 6

518 SILVER AND BRONZE. The bezel gilded and set with a blue stone, the shoulders with applied decoration; another, the bezel decorated with pellets at the angles, the setting missing; three others, the stones missing; and another, bronze, with filigree decoration, set with a red stone; *Merovingian and mediaeval* 6

*** The last mentioned has been published by Deloche, "Ann. Sig.", p. 269.

519 BRONZE. The quatrefoil bezel set with four slices of garnet and with a central square of green glass ; and another, silver, of triple form, the three bezels set with gold beads on the shoulders and with cabochon garnets set in gold, damaged and strengthened by a new inner hoop ; *Merovingian and Carolingian respectively* 2

*** The first mentioned is described in Deloche, " Ann. Sig.", pp. 266 and 267. It was found with various other objects by P. Delamain in the tomb of a woman in the cemetery at Herpes.

520 GILT BRONZE. An interesting Merovingian Fibula in the shape of a fish, the eye formed by a small garnet ; the gills, mouth, and back-bone are represented with precision, and chevron and arabesque designs simulate scales

*** A fish was, of course, a recognised symbol of Christianity from the earliest times.

Gold early Teutonic Rings, without Gems

521 GOLD. The circular shank milled, the square bezel incised with a cross ; and a gold Ear-ring of small size, the thin hoop set with a pierced filigree sphere ; *Carolingian and Merovingian* (?) *respectively* 2

522 GOLD. The hoop formed as a succession of flattened pellets increasing to three at the shoulders ; the raised oval bezel is set with a dark stone incised with what may be a chrism ; and another in gold foil of double form, originally set with cabochons, *damaged* ; *early Merovingian* 2

*** A similar ring to the first-mentioned is described in Deloche, pp. 150 and 151.

523 GOLD. A GOOD RING, the hoop with applied decoration; the lozenge-shaped bezel, having a similarly decorated border, is incised with a finely executed spiral motif at the centre of which a gold bead is placed; and another, gold, of similar workmanship the bezel in the form of a Maltese cross, one arm of which is broken, incised with concentric lines and decorated with a central gold bead; *late Saxon* (?); *an interesting lot* 2

⁂ It is possible that these rings may not be early Teutonic, but if they do not fall within this section it is difficult to suggest another ascription.

524 GOLD. The short hoop terminating in the heads of monsters from the mouths of each of which issue three serpents which interlace to form the openwork shoulders, their backs bearing stippled decoration; to their heads is attached the narrow rectangular bezel inlaid with foliate decoration in light blue enamel; *Carolingian*

⁂ For another ring of this type see lot 494.

"Architectural" early Teutonic Rings

525 GOLD. AN INTERESTING RING, the wide hoop decorated with an applied herring-bone design in two bands, and three rows of milling; the square bezel is raised at each side on two round-headed arches formed of twisted gold wire, issuing from circular plinths; the pyramidal roof is decorated with finely executed designs applied in beaded wire; *Merovingian*; *a rare ring in a fine state of preservation*

⁂ This ring was found in a vineyard by a labourer at La Garde, Loire and is published in Deloche "Ann. Sig.", pp. 4-6. It has been described at length by Vincent Durand in the "Bull. de la Diana".
Mentioned by Oman, "Catalogue of Rings in the V. & A.". Other rings with this architectural type of bezel are in the British Museum, Dalton 174 and 175; in the Museum of Cividale del Friuli (723); and in the Carrand Collection in the Bargello, Florence (968).

[*See* ILLUSTRATION, PLATE XVII]

526 GOLD. ANOTHER IMPORTANT RING OF ARCHITECTURAL TYPE, the plain hoop, widening at the shoulders, bears an ornate bezel formed as a drum with scalloped edge. The bezel is raised on numerous small round-headed arches in wire, set on plinths milled at the edge; the top of the drum is decorated with applied gold beads and beaded wire ; *Merovingian*

[*See* ILLUSTRATION, PLATE XVIII]

527 GOLD. Another Ring of architectural type, the broad hoop decorated with pearled bands and a plaited or herring-bone design ; the bezel, which is loose from the shank, is composed of a circular drum raised on a series of round-headed arches in beaded wire ; the top of the drum is decorated with two beaded bands and was originally set with a stone ; and another, gold, with ribbed shank; the raised quadruple bezel, milled at the sides, was originally composed of four large and four small cabochons of which the smaller now alone remain ; *Merovingian* 2

528 GOLD. AN EXCEPTIONALLY FINE AND IMPORTANT ARCHITECTURAL RING with broad hoop widening towards the shoulders decorated with alternate pearled bands and applied plaited wire ; the pyramidal bezel is raised on supports of triple beaded wire forming square apertures ; the " roof " has applied decoration in beaded wire and gold pellets and was originally set with very small gems at the corners and at the apex ; *Merovingian* ; *a very beautiful ring in a remarkable state of preservation*

*** Illustrated and described by Deloche " Ann. Sig. ", pp. 255-256 ; " Cette magnifique bague, un des plus beaux specimens que nous connaissions, en ce genre, de l'orfèvrerie mérovingienne . . . sur lequel l'artiste a prodigué les ornements . . . "
This ring together with a silver ring, lot 484 in the present catalogue, was found on the finger of the skeleton of a woman in the cemetery at Herpes by P. Delamain.
Another example of this type, which can compete with the present ring for quality, is the famous ring found at Lorsch, in Hesse-Darmstadt, now in the Museum at Darmstadt. This ring is discussed at length by F. Henkel in "Der Lorscher Ring", where the author points out the connection between Byzantine and Merovingian jewellery.

[*See* ILLUSTRATION, PLATE XVIII]

Early Teutonic Gold Rings set with Gems

529 GOLD. An openwork Ring of elaborate workmanship, the polygonal bezel pierced with an arabesque design, the large oval bezel originally set with one large and six smaller stones divided by pierced scrollwork in gold wire ; and another, gold, with plain hoop, the irregularly-shaped bezel was originally set with a large uncut gem, surrounded by nineteen smaller stones of which one alone remains ; *Merovingian* 2

530 GOLD. A GOOD RING, with polygonal shank, the square bezel raised on round-headed arches in gold wire, and set with blue paste surrounded by small seed pearls (*cf. the "Architectural" Rings above*); and another, gold, the hoop of triangular section, applied at the outer edge with a herring-bone motif in gold wire. The ring bears a square raised bezel to which another of irregular form is attached at the side by a gold pellet, the gems now missing ; (*cf. lot* 541), *Merovingian, the latter possibly late Roman* 2

531 GOLD. A FINE RING, with narrow circular hoop ornamented above with the three gold pellets ; the box-shaped bezel is decorated at the sides with a meandering vine motif, and is set with a large red paste surrounded by plaited gold wire ; the underside of the bezel is embossed to imitate a Roman coin, and inscribed "C.OV XAI.N"; and another in thick gold foil, the oval bezel decorated with applied wire and set with garnet cabochons ; *Merovingian* ; *an attractive lot* 2

⁂ See note to lot 510.

532 GOLD. A FINE RING, the flat shank widening at the shoulders, having the entire outer surface decorated with spiral and circular motifs in twisted wire, the large oval bezel set with blue paste ; *Merovingian*

[*See* ILLUSTRATION, PLATE XVIII]

533 GOLD. AN INTERESTING RING in a fine state of preservation, the shank channelled and beaded at the edge, the flower-shaped bezel is set with thin slices of garnet over gold, divided by a design in gold wires radiating from an inner circle ; *Merovingian*

*** Described in Deloche, " Ann. Sig.", p. 261.
It was found with the skeleton of a woman at Herpes, together with two very fine silver buckles.

[*See* ILLUSTRATION, PLATE XVIII]

534 GOLD. AN ATTRACTIVE RING, the hoop decorated with radiating incised lines, the oval bezel set with an uncut sapphire ; *Carolingian or late Roman*

535 GOLD. AN IMPORTANT AND PLEASING RING, the shank formed as two narrow leaves ; the raised rectangular bezel is decorated at the sides with applied gold pellets, and is set with a piece of roughly cut jadeite ; *Carolingian or late Roman*

[*See* ILLUSTRATION, PLATE XVIII]

536 GOLD. A FINE AND INTERESTING RING, the quadruple shank of polygonal section is formed as four narrow bands divided at the angles by gold pellets ; the four bezels were originally set with alternate garnets and emeralds, one of which is now missing ; *probably Carolingian but possibly earlier*

[*See* ILLUSTRATION, PLATE XVI]

537 GOLD. AN EXCEEDINGLY FINE AND ATTRACTIVE RING, the flat hoop branching into three sections at the shoulders, at the base of which is a band of interlaced ornament in gold wire. Each section of the shoulder is set with a small ruby cabochon and numerous clusters each of three gold pellets ; the double bezel is set with a cabochon ruby and emerald side by side in high rectangular settings divided by a large gold bead ; *Merovingian*

[*See* FRONTISPIECE]

538 GOLD. The octagonal hoop pierced with foliate motifs, the bezel set with an emerald; another, similar, of small size, set with green paste; and another with interlaced hoop, the raised octagonal bezel set with rock crystal; *Frankish and late Roman* 3

540 GOLD. The hoop decorated on the shoulders with small stones, the raised rectangular bezel set with malachite; and another, in thick gold foil, widening towards the bezel which is decorated with applied gold pellets and with a garnet in a raised circular setting; *Frankish; two pleasing rings* 2

541 GOLD. With somewhat massive hoop of semi-circular section, the raised rectangular bezel set with an emerald; to the side of this bezel another openwork setting has been attached containing a cabochon garnet; and another, gold, the raised bezel set with green paste; *Merovingian or late Roman; two good rings* 2

542 GOLD. AN INTERESTING EARLY RING; the hoop, of triangular section, is intersected at the base by a small rectangular bezel incised with the words "COTES IN DE(O)"; the openwork bezel is of raised inverted pyramidal form, the supports being fashioned as leaves; the rectangular setting contains a green paste; *Merovingian or Carolingian*

543 GOLD. A FINE RING, the flat hoop, widening towards the bezel, is bordered by beaded wire enclosing a zig-zag motif in the same material; the shoulders are similarly decorated with a spiral design; the raised bezel is fluted at the sides and contains a green stone; *Merovingian; a beautiful ring in a remarkably fine state of preservation*

*** This ring was found with a female skeleton in the Merovingian cemetery at Herpes. The tomb was evidently that of a lady of importance; for with the skeleton were a large buckle, two filigree ear-rings, two silver-gilt fibulae, a small rock-crystal sphere, set in silver and hung around the neck, a number of amber and glass beads; also a fine drinking glass, an object highly prized at this period.
Illustrated and described by Deloche, "*Ann. Sig.*", pp. 263-264.

[*See* ILLUSTRATION, PLATE XVIII]

544 GOLD. A FINE OPENWORK RING, the hoop decorated with a pierced design in scrolls, the raised bezel of inverse conical shape rests on leaf-shaped supports, and is set with a piece of green quartz ; *Frankish*

*** Rings of this peculiar and unpractical type are found in Frankish graves; cf. Barrière-Flavy "Les Arts Industriels . . . de la Gaule", pl. LXIV, fig. 8. An elaborate specimen is in the British Museum ; Dalton, 176 ; and another, of simpler type, in the Victoria and Albert, Oman 240.

545 GOLD. A FINE AND MOST INTERESTING RING ; the channelled hoop is intersected at the base by a small monogram in which the letters L,I,U and S can be distinguished ; each shoulder is formed as the head of a bird, the beak projecting to support the bezel ; the latter is of calyx shape and openwork formation ; the circular setting, raised on eight "bracts", contains a white pearl ; *Carolingian ; a very good example of this type*

[*See* ILLUSTRATION, PLATE XVIII]

546 GOLD. AN IMPORTANT RING, the hoop beaded at the edge and decorated with a meandering design of flowers, stalks and foliage ; the calyx-shaped bezel is held by six gold "bracts" and is set with a garnet incised with a male bust ; *Carolingian ; a most interesting ring*

[*See* ILLUSTRATION, PLATE XVIII]

547 GOLD. A FINE OPENWORK RING, the wide hoop pierced with an interlacing foliage design bordered by pearled bands ; the calyx-shaped bezel is formed as six "bracts", and the setting consists of a cabochon garnet surrounded by ten small pearls divided by four gold bands ; *Merovingian, or Carolingian*

*** The form of the bezel in this series of rings was evidently inspired by flowers. This is clearly demonstrated by the setting of the present ring.
For other rings with pierced hoops see Dalton, 176, and Oman, 239. Also a ring in the Ashmolean, Fortnum, 187 ; and Deloche, "Ann. Sig.", p. 119.

[*See* FRONTISPIECE]

548 GOLD. AN IMPORTANT RING, the wide openwork hoop bordered by bands in plaited wire enclosing a regular scroll design in filigree ; the high inverted cone-shaped bezel is pierced with pear-shaped openings, and is set with a large hexagonal sapphire cabochon ; *Merovingian or Carolingian*

[*See* ILLUSTRATION, PLATE XVIII]

SIGNET RINGS

Heraldic

549 BRONZE. Gilt, the circular bezel incised with an eagle ; another, bronze, incised with a bird, apparently a dodo and the initials " I.V. " ; another with a lion ; and four others ; *Continental, 14th/16th Century* 7

550 BRONZE AND OTHER METALS. An interesting Ring, the shoulders formed as monsters supporting a coat-of-arms with the motto " DIEU SAUVE LE ROY " ; another, incised with a coat-of-arms and the inscription " DOMINGO ARCES " ; another with conventionalised flowers and the initials " F.R. " ; and three others ; *Continental, 15th and 16th Centuries* 6

551 BRONZE AND OTHER METALS. A massive Ring, the circular bezel incised with a coat-of-arms ; traces of gilding ; another, similar, with an indistinct inscription, *imperfect* ; another of large size, with a coat-of-arms ; and three others with heraldic emblems ; *Continental, 15th and 16th Centuries* 6

552 SILVER. The bezel incised with a coat-of-arms surrounded by the inscription " N. MARINIPACCA. V. CONTA " (the Arms are those of Conta) ; another, somewhat massive, the octagonal bezel incised with a tree, and the inscription " IEHAN. DE. LA. BROSSE." ; another, the hoop with scrolling devices, the bezel raised ; and three others with various heraldic emblems ; *15th and 16th Centuries ; an interesting lot* 6

553 SILVER. The shoulders chased, the oval bezel set with rock crystal carved with a coat-of-arms and the initials " B.R. " ; another, the hoop inscribed with lettering, the round bezel incised with a bird and the inscription " S. B. GIBERT " ; another of large size, the bezel incised with a heraldic emblem and the initials " F.I. " ; another with the initials " A.T. " ; and another " C.N. " ; *16th and 17th Centuries* 5

554 GOLD. With plain hoop, the small oval bezel set with a carnelian armorial intaglio surrounded by the inscription " THOVMAS D'NEVAIR " ; and another, the hoop inscribed, the bezel with a circular armorial carnelian intaglio surrounded by a partly illegible inscription ; *Continental, 14th Century* 2

*** The first mentioned from the Pichon Collection, lot 58.

555 GOLD. A Ring of small size, the oval bezel incised with a tree ; *Italian, 15th Century (the arms are those of Della Rovere of Savona)*; another, gold, the circular bezel incised with a coat-of-arms surrounded by an inscription ; and another, gold, with a heraldic lion surrounded by a difficult inscription ; (*probably Flemish*), *15th and 18th Centuries respectively* 3

*** The arms on the second mentioned are those of Cathcart of Carleton, Scotland.

556 GOLD. Of good proportions, the flat octagonal bezel incised with beading at the edge and with a coat-of-arms with the initials " C.R. " ; *Italian, 15th Century*

*** From the Pichon Collection, sale catalogue lot 31, illustrated pl. 3. The arms are probably those of Rossi (C.R. are the initials) of Brescia, Verona, etc.

557 GOLD. A pleasing Ring, the oval bezel incised with a coat-of-arms, *16th Century* ; and another, the hoop chased with foliate motifs, the oval bezel incised with a coat-of-arms on a cornelian, surrounded by the inscription " S. DEN. (*i.e.* d'En=Señor) ARNAL. FERRER." ; *Catalan, 15th Century* 2

*** The arms are those of Ferrer. Cf. Sagarra, " Sigilografia Catalana ", no. 1609 : Joseph Ferrer.

558 GOLD. AN INTERESTING RING, the hoop of triangular section, the circular bezel incised with a coat-of-arms on a diapered ground surrounded by the inscription " SECRETŪ MATHI D'AQUAVIVA " ; 14*th Century*

** This rare ring is the signet of Mathieu d'Acquaviva, Chamberlain of Queen Joan of Naples and Provence. It was found in the Archipelago. From the Pichon Collection, sale catalogue lot 27, illustrated pl. 3.
C.v. J. B. Storace, " Istoria della famiglia Acquaviva ", 1732. Matteo (II) di Francesco d'Acquaviva married Jacopa Sanseverino. Their son, Antonio Acquaviva, was first duke of Atri, and Count of Teramo (Abruzzi, 1393).

[*See* ILLUSTRATION, PLATE XX]

559 GOLD. A Signet Ring of small size, the circular bezel set with rock crystal incised with a coat-of-arms over coloured foil and the initials " V.G.M.N." (Vergiss mein nicht ?), and the date 1550 ; and another in plain gold, the bezel incised with a coat-of-arms and the initials " S.M.Z.M." ; on the underside of the bezel is incised a heart pierced with a saw and an arrow, the initials " M.S." and " W.P.B.S.D." ; *German, early* 16*th Century* 2

560 GOLD. The hoop widening at the shoulders, fluted, and incised with the initials "R " and " I ", the octagonal bezel inscribed with a coat-of-arms surrounded by the inscription " A. NOTI. RICCI. D'CLVS " ; and another, gold, the wide hoop with a rubbed inscription, the oval bezel bearing a coat-of-arms surrounded by a difficult inscription ; 15*th Century* ; *two attractive rings* 2

** The first ring from the Pichon Collection, sale catalogue lot 32, and illustrated pl. 3.
The arms on the latter ring are probably those of Artigues.

561 GOLD. A large Ring, the shoulders chased with acanthus, the oval bezel set with rock crystal cut with a coat-of-arms ; and another, gold, the octagonal bezel set with a coat-of-arms incised on white metal ; 16*th Century* 2

562 GOLD. The hoop richly chased with various motifs, the oval bezel inscribed with a coat-of-arms and the words " S. MENGO. SASO." ; and another ornate Ring in gold, the shoulders pierced with masks and decorated with small diamonds, the octagonal bezel set with a red stone inscribed with a coat-of-arms ; *early 15th and 18th Century respectively* 2

563 GOLD. The channelled hoop broadening towards the octagonal bezel, incised with a tazza (?) and the letters " P.C." ; and another, gold, the shoulders chased, the oval bezel set with crystal incised with a coat-of-arms over almond-green foil ; *15th Century* 2

564 GOLD. AN INTERESTING SIGNET, the hoop of triangular section chased with an inscription ; the oval bezel set with an antique red intaglio cut with clasped hands and the retrograde inscription " C.C.P.S.D.P.I." surrounded on the setting by the words " SIGILLV THOMASII DEROGERIIS DESVESSA " ; the words around the hoop are " ETVERBV. CARO. FACTV. E. ETABITAVIT INOB " and " XPS. VINCIT. XPS. REGNAT. XPS. IMPERA(T)." ; *14th Century*

*** For a note on the inscription see lot 644.
This ring was found in 1845 at Sessa, near Naples, and shortly after was in the possession of George Borrett of Southampton. Illustrated and discussed in " History and Poetry of Finger Rings ", by C. Edwards, New York, 1855, who points out that this must have been the ring of a member of the Neapolitan family of Roggieri.

565 GOLD. The wide channelled shank decorated with niello, the circular bezel bearing a coat-of-arms surrounded by the inscription " S. PTRI. MOZARICO." ; and another, gold, the shoulders cut with foliate motifs, the circular bezel with a coat-of-arms ; *15th/16th Century* 2

566 GOLD. The shank widening at the shoulders and inscribed "CAROFACTVM. EST. ET. HABITAVIT. INNO." and "IEXVS. AVTEM. TRANSIENS. PER. MEDIVN.", the octagonal bezel cut with a coat-of-arms surrounded by the inscription "SIGILLVM. OBERTI. D'SOLARI." ; 15*th Century*

[*See* ILLUSTRATION, PLATE XX]

567 GOLD. A SPANISH SIGNET, the faceted shank widening at the shoulders where it is decorated in black enamel. The octagonal bezel is set with a black intaglio : a coat-of-arms; 16*th Century*

*** Though the coat-of-arms makes the Spanish ascription quite definite, the absence of tincturing marks on the bars of the first tierce is unfortunate and prevents identification without a long search.

568 GOLD. Of large size, the hoop chased with foliage, the oval bezel cut with a coat-of-arms and the initials "H. F." ; and another in gold, the shoulders decorated with geometric designs in black, white, red, green and blue enamel ; the bezel, the underside inscribed "1568", is set with a silver plaque incised with a coat-of-arms and the initials "A. S. P." ; 16*th Century* 2

569 GOLD. With wide hoop, the oval bezel showing a coat-of-arms surrounded by the inscription "IISADIMVVSIRAT" (?) ; 15*th Century*

570 GOLD. An attractive Ring with narrow shank, the rather large oval bezel incised with beading at the edge and a heraldic animal ; 16*th*/17*th Century*

[*See* ILLUSTRATION, PLATE XIX]

571 GOLD. Of ornate design, the shoulders and bezel decorated with scrolls bearing traces of blue enamel, the oval bezel cut with a coat-of-arms ; and another attractive Ring, the octagonal bezel incised with a coat-of-arms and an inscription, possibly "VERITAS" ; 16*th Century* 2

*** The first mentioned from the Spitzer Collection, catalogue vol. 4, p. 169, no. 58, and illustrated pl. VII ; sale catalogue vol. 2, lot 1932.

572 GOLD. A FINE RING of pleasing proportions, the octagonal bezel bearing a coat-of-arms surrounded by the inscription "PETRVS NOVARINO" ; 16*th Century*

*** From the Pichon Collection, sale catalogue lot 29, illustrated pl. 3.

[*See* ILLUSTRATION, PLATE XIX]

573 GOLD. A FINE SIGNET RING, the massive hoop widening towards the octagonal bezel, inscribed with a coat-of-arms and the words "S. ROGERII."; 15*th Century*

*** From the Pichon Collection, sale catalogue lot 33, illustrated pl. 3. Baron Pichon believed the ring to be an Italian signet of the 14th Century.
The arms are those of Ranieri, of Perugia.

[*See* ILLUSTRATION, PLATE XX]

574 GOLD. The wide hoop bears traces of chasing, the shoulders engraved with monsters' heads and the oval bezel cut with a wivern ; *early* 15*th Century*

575 GOLD. A Signet Ring of elaborate workmanship, the shank channelled and chased with foliage and bearing the initials "A. M." on the shoulders ; the circular bezel shows a coat-of-arms surrounded by the inscription "MARIA NCVS MR" ; 15*th Century*

*** The only family to which these arms are attributed is Monticelli, of Crema (Lombardy). The inscription seems to have nothing to do with them, or indeed with any surname.

576 GOLD. A FINE SIGNET RING; the hoop formerly bore an inscription, and the octagonal bezel, set with a carnelian intaglio incised with the Annunciation, is surrounded by the inscription "M. UGOLINI DEA MELIA" (?); 15*th Century*

*** From the Gay Collection, lot 165.

[*See* ILLUSTRATION, PLATE XIX]

577 GOLD. AN IMPORTANT SIGNET RING OF PLEASING PROPORTIONS, the plain, almost circular hoop widening towards the shoulders and inscribed with the initials "V. G." and "A. A. A."; the underside of the bezel is inscribed "1508", and the ring is set with an octagonal rock crystal inscribed with a coat-of-arms and the initials "I. V. S." and backed with foil to show the device in the correct colours; *German*, 16*th Century*

*** The arms are those of von Stralenberg (Frankfort).

[*See* ILLUSTRATION, PLATE XIX]

578 GOLD. AN ATTRACTIVE ENGLISH SIGNET RING, the hoop widening at the shoulders, the octagonal bezel cut with a coat-of-arms within a beaded border; *English*, 16*th Century*

*** The arms are those of Callender (?).

[*See* ILLUSTRATION, PLATE XIX]

579 GOLD. A LARGE RING, the hoop chased on the shoulders with the Gothic letters "G" and "Y" within foliage, the oval bezel showing an intaglio cut with a coat-of-arms surrounded by the inscription "IERONIMVS. D. GRIMALDIS."; *South Italian?* 15*th Century*

*** The arms are those of Grimaldi. The non-occurrence of the first or Christian name Hieronymus (Geronimo or Girolamo) in the pedigree of the Ligurian branches of the Grimaldis by Venasque ("Gen. et hist. Grimaldae gentis arbor", 647) suggests that this is a South Italian seal, and that Ieronimus D. Grimaldi may have been a Neapolitan or Sicilian, or a Grimaldi of Seville (cf. Venasque, *op. cit.*, 154, 199, etc.). The arms: black lozenges on white, are a notable variant of the Grimaldi fusilly argent and gules.

[*See* ILLUSTRATION, PLATE XXI]

580 GOLD. A FINE SIGNET RING, the shoulders scrolled and chased, the oval bezel cut with a coat-of-arms and the letters " M.P." ; *Italian, early 15th Century*

*** From the Pichon Collection, sale catalogue lot 30, and illustrated pl. 3.

[*See* ILLUSTRATION, PLATE XIX]

581 GOLD. AN INTERESTING RING, the hoop channelled and widening at the shoulders, inscribed with the initials " G " and " R ", in black letter ; the octagonal bezel is cut with a coat-of-arms, surrounded by the inscription " GAVTANO A. ROGERII " (?), within the hoop is the inscription " IHS. E. M. IHS. " ; *early 15th Century*

*** From the Pichon Collection, sale catalogue lot 28, and illustrated pl. 3.

[*See* ILLUSTRATION, PLATE XIX]

582 GOLD. A GOOD SIGNET RING, the light hoop widening at the shoulders ; the octagonal bezel is inscribed with a coat-of-arms (an eagle) surrounded by the inscription " S. IO. PHILIPP. D'ANTIOCIA." ; *15th Century ; a most attractive ring*

*** The arms are those of the Sicilian family of Antiochia.
From the Pichon Collection, sale catalogue lot 47, and pl. 3.

[*See* ILLUSTRATION, PLATE XXVIII]

583 GOLD. The shoulders channelled and engraved with flowers, the octagonal bezel cut with a coat-of-arms and the inscription " QANT.QE.SOYT." ; *15th Century*

*** The arms are possibly those of de la Jouannerie of Brittany.

[*See* ILLUSTRATION, PLATE XX]

584 GOLD. A plain Ring of massive proportions, the wide hoop and shoulders enclosing an octagonal rock crystal backed with foil incised with a coat-of-arms and the initials "G.F."; 16*th Century*

*** The arms are those of the Sovereign county of Berg ('s Heerenberg). The initials may stand for Gulielmus and Fredericus, i.e. William IV, Count of Berg (1538-86) and his brother, Count Frederic, Lord of Hedel, d. 1592.

585 GOLD. A MOST ATTRACTIVE ENGLISH SIGNET, the shoulders engraved with St. Christopher and St. Catherine; the latter is represented with her various emblems—a book in her right and sword in her left hand; she is standing on the wheel; the circular bezel is deeply cut with a "Tudor rose" within a roped border; 15*th Century*

*** St. Christopher was frequently painted on the walls of English churches; anybody who saw his figure was preserved that day from sudden death.
St. Catherine was the patron saint of spinsters, and it was in her power to preserve fading beauty. This virtue, together with the small size of the shank, suggests that this was a woman's signet ring.

[*See* ILLUSTRATIONS, PLATE XX]

586 GOLD. A FINE RING, the wide hoop engraved on the shoulders with the initials "A" and "L" in black letter, written on scrolls held in the beaks of doves perched on foliage; the oval bezel is set with an armorial intaglio; 15*th Century*

[*See* ILLUSTRATION, PLATE XX]

587 GOLD. A GOOD SIGNET RING set with a revolving bezel within a beaded border, the setting on the one side having a carnelian carved with a classical male head, and on the reverse a coat-of-arms incised in gold ; *16th Century*

[*See* ILLUSTRATION, PLATE XIX]

588 GOLD. A MOST INTERESTING SIGNET RING, the hoop chased with scrolling foliage and flowers and with the letter " P " on the shoulders ; the revolving gold bezel is inscribed on the one side with a wolf's head, and on the other with what may be a donkey (a rebus on the first syllable of the owner's name). Around the rim is the inscription " S. PERSEVAL. DENNEVAL." ; *late 14th Century*

** Douët d'Arcq has observed that the owner must have been the Chamberlain of Charles V and Charles VI of France. He is mentioned (A.D. 1382) by Froissart (II cap. 182) under the name of messire Parcevaux d'Aineval.
The ring was found in 1861 near Le Havre.
Mentioned in Fontenay " Les Bijoux ", p. 52.
Acquired by Baron Pichon in 1887 ; sale catalogue lot 52, illustrated pl. 2.

[*See* ILLUSTRATION, PLATE XX]

589 GOLD. A FINE AND VERY INTERESTING RING; the hoop, of triangular section, is inscribed " IEXVS. AVTEM. TRANSIENS. PER. MEDIVM. ILLORVM. IBAT. ET. VERBVM. C. ", the words divided by five-petalled flowers; the octagonal bezel is inscribed around the edge " S. GEORGIUS ". The setting is a ruby incised with a man's head and surrounded by the inscription " SIGILVM. SECRETVM." ; *14th Century*

** It has been suggested by various authors, who have found a resemblance between the features incised on the ruby and those on English 14th Century gold coins bearing the head of the Black Prince, that this remarkable ring was once the property of the latter. They have also used as evidence the invocation of the name of St. George, patron Saint of England. The ring was discovered in 1866 among the ruins of the Chateau de Montpensier, near Aigueperse in Auvergne. From the Pichon Collection, sale catalogue lot 41, illustrated pl. 3.

The ring has been discussed in " Compte rendu de la Société du Musée de Riom 1876-1877 ", p. 42; and " Compte rendu de l'Association française pour l'avancement des sciences", vol. 5 (1876), p. 658, by Michael Cohendy. " Academia Espanola ", vol. 1, p. 9, by F. M. Tubino " Communications of the Cambridge Antiquarian Society ", vol. 4, p. 181, by Edward Hailstone.

For a note on the inscription see lots 639 and 644.

[*See* ILLUSTRATIONS, PLATES XXI and XXVIII]

The Captal de Buch Signet

590 GOLD. A VERY FINE AND IMPORTANT SIGNET RING of massive proportions, the hoop wreathed with bold spiral bands, the shoulders each set with an uncut ruby. The bezel is of lobed outline and is incised with a coat-of-arms within a cable border, and with the initials " E.I.D.GRE. " (E[st]) (sigillum) I(ohannis) D(e) Gre(lly) ; *late 14th Century*

*** This is perhaps the ring of Jehan de Grailly, Captal de Buch, the great French soldier, d. A.D. 1376, although it has been suggested that it is that of a younger branch of the Grailly family, lords of Villegrand in Savoy, cf. *Rev. Hist. du Pays de Buch*, 7, 1930, Jan., p. 4.

Discussed in Fontenay " Les Bijoux ", p. 52. From the Pichon Collection, sale catalouge lot 55, and illustrated pl. 3.

The arms are those of Grailly (1 and 4 argent on a cross sable ; 5 escallops or ; 2 and 3 three bindlets and a canton).

[*See* ILLUSTRATION, PLATE XXI]

END OF THIRD DAY'S SALE

FOURTH DAY'S SALE

Friday, November 12th, 1937

Signet Rings bearing Merchant's Marks and other devices, Non-Heraldic

For articles and information about merchants' marks see J. B. Arch. Ass. (New Series), XXII, 227 ; *also Dalton* 338 (*numerous references given*) *and Camb. Ant. Soc. Comm.* 4, 187.

591 GILT BRONZE. The oval bezel with a merchant's mark surrounded by the inscription " JEHAN DUCREUX " ; another, the bezel with a merchant's mark and the initials " S.N." ; and four others ; 14*th*/*early* 17*th Century* 6

592 SILVER GILT. The octagonal bezel incised with a crowned " G " and the inscription " DU PORT " ; another, silver, the circular bezel inscribed with the initials " A.B." tied together with a knot surrounded by the inscription " ALEXANDRE BAVHIN " ; and two others ; 15*th Century* 4

*** The first mentioned from the Pichon Collection, sale catalogue lot 59.
Knots uniting initials were very common in the 16th Century, and were often used on love rings ; see Dalton, 587.

593 SILVER. Of large size, the transversely set oval bezel incised with a hand pointing to a male head surrounded by the inscription " CRESCITE ET MVLTIPLICAMIN (I) " ; another, of pleasing proportions, the bezel cut with the letter " H " surrounded by an inscription ; another, of small size, the bezel cut with a bird and what may be an inscription ; and another ; *late* 15*th and* 16*th Centuries* 4

594 SILVER. Of large proportions, the bezel incised with a bird and the letters " NTURA " ; another with a bird and an illegible inscription ; two others with the bezel incised with a tau ; and another, bronze ; 15*th Century* 5

595 SILVER. The shank of triangular section, the circular bezel incised with what is apparently a leg and a difficult inscription ; another, of plain design, cut with the initials " G.D." ; another, incised with a fox and a star ; and two others ; *14th and 15th Centuries* ; *an interesting lot* 5

596 SILVER. Of ornate design, the hoop chased and decorated with niello, the bezel incised with geometric motifs ; another, silver, the bezel with a tau and three stars ; another, gilt bronze, an interesting ring, the bezel incised with a man and a bird ; and three others, all bronze ; *15th Century* 6

597 SILVER. The shoulders decorated with blue and white enamel, set with an intaglio cut with a male head ; another, gilt bronze, the shoulders channelled and incised with flowers bearing traces of enamelling, the bezel cut with an open hand and the initials " M.N." ; another, silver, the high bezel incised with an animal, possibly heraldic ; and two others ; *15th/17th Century* 5

598 GOLD. The shoulders and bezel decorated with light blue enamel, the oval bezel set with a carnelian intaglio cut with a satyr and goat before an altar ; another, gold, the bezel containing a rock crystal cut with peacocks ; and two others with intaglios in the classical taste ; *16th and 18th Centuries* 4

599 GOLD. The hoop with a difficult inscription, the raised bezel set with a bluish intaglio incised with the pelican in her piety ; another, gold, the shoulders scrolled and bearing traces of enamelling ; the setting lobed and similarly decorated, containing an intaglio cut with a male bust ; and another, gold, set with a gnostic gem ; *15th and 16th Centuries* 3

600 GOLD. Of plain design, the bezel incised with a triumphal arch between trees ; and another, gold, the bezel incised with what may be the monogram " M.M." ; *15th Century* 2

601 GOLD. A FINE RING, the oval bezel set with a large ruby cabochon surrounded by the retrograde inscription " SECRETV(M). PETRI. AVTIS (SIODORI) EPI(SCOPI) ", Secret Seal of Peter, Bishop of Auxerre ; *14th Century*

[*See* ILLUSTRATION, PLATE XX]

602 GOLD. An interesting early Signet Ring, the hoop engraved with arabesques and terminating in monsters' heads, the oval bezel set with an antique garnet intaglio surrounded by a difficult inscription ; and another, gold, of simple form, the bezel incised with the monogram " D.A. " (?) ; *14th and 15th Centuries respectively* 2

603 GOLD. The hoop of triangular section bearing the inscription " DEVS. INNOMINE. TVO. SALVVM.", the octagonal bezel is set with an intaglio of a bearded head surrounded by the inscription " VERBVM. CARO. FACT." ; *14th Century* ; and another gold, the light oval bezel set with an antique green intaglio (a standing figure and the letter " N ") surrounded by the inscription "S. RICIARD . . . " 2

*** The inscription on the hoop of the first mentioned in found on a 14th Century Italian Ring in the British Museum, Dalton,703. The words are from Psalm LIII, verse 3.
From the Pichon Collection, lot 67.
For a note on the latter inscription see lot 644.

604 GOLD. The shank originally engraved, the shoulders decorated with geometric designs ; the bezel is set with a garnet intaglio cut with a bird and a star surrounded by the inscription " B. MEI. ANTHONII." ; *late 14th Century*

*** The device on the intaglio may be from the arms of Dottori.

[*See* ILLUSTRATION, PLATE XX]

605 GOLD. The narrow hoop beaded, the oval bezel cut with what may be a coat-of-arms within a punched border ; *15th Century*

606 GOLD. The hoop and sides of the bezel engraved with a meandering design between illegible inscriptions ; the raised circular bezel is incised with an animal surrounded by a border inspired by Gothic lettering ; *15th Century*

607 GOLD. The hoop of triangular section surrounded by the inscription " VERBVM. CARO. FACTVM. EST. ET. ABITAB. INOBIS. ET. VIDIMBS. GLORIAM. EIVS. GLORIAM. ", the oval bezel is set with an amber-coloured intaglio bearing a female head and the inscription " A. HERRICI. D. SVESSA. CACELLARII. LEGATI." ; *15th Century*

⁂ For a note on the inscription see lot 644.

[*See* ILLUSTRATION, PLATE XXI]

608 GOLD. A plain Ring, the octagonal bezel incised with a female head and the initials " I.P." ; *late 15th Century* ; *an attractive ring*

[*See* ILLUSTRATION, PLATE XX]

609 GOLD. A MOST INTERESTING AND IMPORTANT MERCHANT'S SIGNET RING, in a very fine state of preservation ; the wide hoop is wreathed with pearled bands continuing up the shoulders and the same motif is repeated round the bezel ; the shoulders are inscribed " IHESVS. NAZARNVS. REX. IVDEOR(UM) " and " IHESVS. MARIA. IOHANNES". Within the hoop is incised another inscription also in black letter : " IHESVS AVTEM TRANCIENS PER MEDIVM ILLORUM IBAT ". The bezel, which is revolving, is incised on the one side with a merchant's mark, and on the other with what may be a monogram of the letters " S " and " R. " ; *15th Century*

⁂ For the latter inscription see note to lot 639. According to " The Revelation to the Monk of Evesham ", a MS. written in 1196, now in the British Museum, the recital of the words " JESUS NAZARENUS " was a protection against sudden death. It appears on many brooches, chiefly Scottish, of the 14th and 15th Centuries (see Evans, p. 128), and on several Mediaeval Rings in the British Museum (cf. Dalton 701, 881, 1012, etc.). See also Arch. Journ. VII p. 195, XI pp. 80-85, XVII p. 166, XX p. 20 ; and also Journ. Brit. Arch. Assoc. IX p. 74 and XIV p. 342.

[*See* ILLUSTRATION, PLATE XXI]

610 GOLD. A FINE GOLD SIGNET RING, the hoop wreathed with pearled bands and channelled on the shoulders, the octagonal bezel incised with a merchant's mark surrounded by a difficult inscription, within a cable border ; 15*th Century*

*** From the Gay Collection, sale catalogue lot 164 ; also illustrated.

[*See* ILLUSTRATION, PLATE XXI]

611 GOLD. AN IMPORTANT SIGNET RING, in a fine state of preservation; the hoop, which widens at the shoulders is channelled and cut with sprays of flowers originally enamelled in red and green; the shaped octagonal bezel is incised with a bird, two sprigs of foliage and the inscription " COLINET AGNECHIEL ", within a cable border ; 15*th Century*

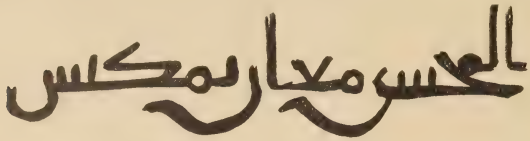
[*See* ILLUSTRATION, PLATE XXI]

Oriental Signet Rings

612 SILVER AND BASE METALS. The bezel with an invocation in Arabic, inscribed in Naskhi script ; another, *dated* A.H. 1292 (*circa* 1875) with a proper name inscribed in Nasta'liq ; another inscribed " *al-'Izzatu li'llāh* " (Glory be to God) ; and two others ; 18*th and* 19*th Centuries* 5

613 SILVER. With an agate bezel inscribed in Indian Nasta'liq script in the name of Yār Muhammad ; another, inscribed " *Ibrāhim* " ; another ; and another finely engraved with the inscription " *Tawakkaltu 'alā'llāh* " (I entrust myself to God), and with swastikas on the shoulders ; 16*th* (?) *to* 19*th Centuries* 4

614 IRON. An interesting black onyx Intaglio, probably dating from the 10th Century, bearing the inscription



The three words are written in old Kufic characters, of which the first is probably "*al-Muhassin*"; in a simple metal setting of later date

615 GOLD. An attractive Gold Ring, the shank decorated with three rows of beaded wire, the openwork shoulders with gold pellets and clover-leaf motifs in filigree; the circular bezel is decorated with filigree at the sides, and bears a late inscription; 19*th Century*

[*See* ILLUSTRATION, PLATE XXI]

616 GOLD. A VERY FINE RING, of delicate proportions, with hoop of triangular section, the pointed oval bezel, shoulders and base of the shank very finely engraved with an inscription: the name of "*Qāsim*" in the middle, and the Chapter of Tauhīd from the Qur'ān surrounding it, written in Thulth script. The two last words of the Qur'ānic quotation are inscribed at the bottom of the shank; *probably* 15*th Century*

[*See* ILLUSTRATION, PLATE XVI]

MEDIAEVAL PORTRAIT RINGS

617 GOLD. A FINE AND MASSIVE RING, the slightly raised bezel set with an oval cameo of a female bust wearing a turban-like head-dress; the inside of the hoop is engraved "DUNG. SEUL. REGART. VOUS. DOIBT. SUFFIRE."; 15*th Century*

*** From the Pichon Collection, lot 77.

[*See* ILLUSTRATION, PLATE XXII]

618 GOLD. A VERY FINE GOLD PORTRAIT RING OF THE HIGHEST IMPORTANCE, the raised bezel set with a portrait bust of Jean sans Peur, Duke of Burgundy, the face very finely carved in a white stone of very close texture. On his head he wears a loose cap carved in jet whilst his green coat is represented by an emerald; above and below, the setting is enriched with two small rubies, one of which is now missing. The hoop originally bore enamelled inscriptions both on the inside and outside; of the latter the first letters "CRV" and the final "M" are alone legible and bear traces of red translucent enamel. The inside of the hoop is decorated with a plane and the inscription "VERBUM CARO FACTUM EST ET . . ." (*cf. footnote to lot* 644), of which only the first and last letters are now legible, "VERI . . . . . T. ESTE"; *first quarter of* 15*th Century*

** This important ring was found in the tomb of Jean sans Peur in 1792.

Jean sans Peur, Duke of Burgundy, and father of Philippe le Bon, was born at Dijon 28th May, 1371, became Count of Nevers in 1384, Duke of Burgundy in 1404 and was murdered on the bridge of Montereau, 10th September, 1419. His emblem was a plane or *rabot.*

The minute and individual rendering of the features is evidence of the high quality of glyptic workmanship of the period.

The features of the Duke are easily recognisable when compared with his known portraits, cf. a miniature in the "Livre des Merveilles du Monde" in the Bibliothèque Nationale (2810, f. 226).

Jean sans Peur, from the inventory dated 1408, owned a ring set with a magical stone protecting him from poison, but the ring here catalogued cannot be identified in this inventory.

Another ring, the property of the duke, was set with a white sapphire carved with his arms, under which foil, coloured so as to give a correct representation of the device, was placed. (Waterton MS. 249, V. and A.).

Reproduced in Deloche, "La Bague en France", pl. 4, no. 51, with the following note: "il l'avait a son doigt quand il est tombé, en 1419, au pont de Montereau, sous le poignard des partisans du Dauphin et des Armagnacs, vengeurs de l'assassinat du duc d'Orleans et de l'alliance criminelle avec les Anglais".

[*See* FRONTISPIECE]

PORTRAIT RINGS

RENAISSANCE AND LATER

619 GOLD. The bezel set with a carnelian carved with a bust of Napoleon; another in iron with members of the Imperial family; another in gold and silver with a youthful bust of Louis XVI; another of the Duc de Berry in silver; and another, gold, the bezel with a female bust; 18*th and* 19*th Centuries* 5

*** The first four rings catalogued are illustrated in Deloche "La Bague en France", pl. 11, nos. 202 and 201, pl. 12, no. 230 and pl. 7, no. 121 respectively.

620 GOLD. The oval bezel framed in rose diamonds and containing a gilt bust of a young man; another, gold, with a silhouette of Necker on ivory; and two others with male silhouettes on gilt backgrounds; all in gold; 18*th Century* 4

*** The second ring catalogued is illustrated in Deloche "La Bague en France", pl. VIII, no. 134 and described p. 53: "C'est Necker, dont la silhouette a les honneurs enthousiastes des châtons exhibés au doigt des élégantes".

621 GOLD. The hexagonal bezel incised with a bearded male bust; another, gold, the oval bezel carved with a helmeted male head; and another, also in gold, set with an oval carnelian carved with the bust of a man in 16th Century dress; 16*th and* 19*th Centuries* 3

622 GOLD. The hoop elaborately decorated, the bezel set with a cameo head of Queen Elizabeth; another, gold, the bezel framed in rose diamonds, set with a cameo carved with a negro's bust wearing a collar of small rose diamonds; another, gold, the bezel set with a cameo of Henri IV; and another in bronze; 16*th*/18*th Century* 4

*** A ring in the British Museum (Dalton, 1358) is set with a cameo of Queen Elizabeth, very similar to that here catalogued.

623 GOLD. The oval bezel set with a mosaic portrait of Pope Pius VII ; another, gold, the oval bezel set with an 18th Century enamel male portrait ; another, also in gold, the bezel formed as a ruby cabochon, incised with a bust of a Roman Emperor ; and another in gold, the revolving bezel enamelled with portraits of a man and woman in Louis XIV dress ; *18th and 19th Centuries* 4

** The first ring catalogued is illustrated in Deloche " La Bague en France ", pl. 10, no. 193, and is described on p. 71 : " Le Concordat de 1801, un témoignage du génie politique de Napoléon, est symbolisé par ce buste de Pie VII . . . en mosaïque . . . Certainement, elle a assisté au Sacre, au doigt de nouvelles dignitaires de la jeune Cour ".

624 GOLD. The oblong bezel set with a miniature of a young girl, her hair tied with a pink ribbon, *signed J. Bauzil,* in a narrow frame of rose diamonds ; and another in gold, with an oblong octagonal bezel, set with a miniature of a man in 18th Century military dress ; *late 18th Century* 2

** Juan Bauzil, a Spanish miniaturist was working c. 1800, see Lemberger, p. 8.

625 GOLD. The octagonal bezel set with a *grisaille* miniature of Louis XVI, Marie Antoinette and the Dauphin, *in the manner of P. J. Sauvage*; another, gold, the hoop enamelled with fleur-de-lys, the bezel set with a miniature of Louis XVII, within an enamel border set with small diamonds ; and another in gold, the octagonal bezel set with a miniature of Louis XVI, the underside of the bezel engraved with the inscriptions : " *Ier. Janvier* 1793 " ; *18th and 19th Centuries* 3

** All these three rings are illustrated in Deloche " La Bague en France", pl. 9, no. 158, pl. 7, no. 129, and pl. 9, no. 153, respectively. The last ring is referred to in the text : " La famille royale est emprisonnée au Temple. Cette miniature sous verre, le portrait de Louis XVI, avec la date Ier janvier 1793 qui occupe le châton d'une bague en or, n'est-elle pas le souvenir d'une vision rapide qu'un des fidèles a voulu pieusement fixer ? ".

626 GOLD. The oval bezel set with a miniature of Pope Julius II; another, gold, the oval bezel with a miniature of a Pope; and another in gold, the large octagonal bezel set with a miniature of a male bust *en grisaille*; 18*th and* 19*th Centuries* 3

627 GOLD. The oval bezel set with a miniature of Louis XVIII; another, gold, the oval bezel set with a miniature of a lady; and another, in gold, of a man in a puce coat; 18*th and* 19*th Centuries* 3

*** The first ring is reproduced in Deloche "La Bague en France", pl. II, no. 218. Numerous rings of this type were worn at the time of the Restoration.

628 GOLD. The large oval bezel, framed with crystal pastes, set with a blue and white jasper ware bust in low relief: Maria I, Queen of Portugal, 1734-1816; 18*th Century* 2

*** A similar ring is in the British Museum (Dalton 1392, illustrated pl. 20).
Both this ring and the next in the catalogue are illustrated in Deloche, "La Bague en France", pl. VII, nos. 123 and 124, where the busts are wrongly described as being portraits of Marie Antoinette.

[*See* ILLUSTRATION, PLATE XXII]

629 GOLD. Another, almost a pair; 18*th Century*

630 GOLD. A STUART MEMORIAL RING, the oval bezel set with an enamelled miniature of Charles II, 18*th Century*

*** Collections of Stuart Memorial rings are to be seen at South Kensington and at the British Museum.

[*See* ILLUSTRATION, PLATE XXII]

631 GOLD. AN INTERESTING PAIR OF 18TH CENTURY RINGS, each with the oval bezel framing a miniature of George II and Queen Caroline respectively on a bright blue ground, both represented in their state robes and painted almost full face 2

[*See* ILLUSTRATIONS, PLATE XXII (*both rings*)]

MAGICAL AND RELIGIOUS RINGS

(1) MAGICAL

From early times, besides a belief in the supposed properties of gems for healing, there was also a superstitious belief in the power of words and signs.

The Middle Ages took their information about the former from the Greeks, who had written on quasi-scientific lines. For instance the belief in the toadstone, ass's hoof etc. originated from classical writers; and all rings with these "stones" can be regarded as magical. All known precious stones however had some significance for healing, and many rings, which seem at first ornamental, may well have had a use which one does not at first suspect. The sapphire for instance will cure skin diseases and will get rid of rheumy eyes (if held against the forehead). The same stone will preserve the limbs from injury, liberate from poison, and cool the body.

Words and phrases supposed to have magical power came to mediaeval writers from the East.

From Alexandria came Egyptian and Eastern beliefs and the connection between stars and precious stones; also many of the mystical formulae which continued to be used in the Middle Ages. Although the Church disapproved of these superstitions, it added to the stock of magical formulae, and well known passages from the New Testament, such as the Angelic Salutation, came to be used as charms on rings and other objects.

The rings catalogued below have been divided into two groups, amuletic and inscribed.

For some other post-classical rings which could equally well be included under this heading see above lots 564, 566, 589, 603, 607, 609 *and* 618.

Amulets

632 SILVER. The hoop and shoulders decorated with applied beaded wire and pellets, the sides of the bezel similarly decorated, set with a large toadstone ; another, the hoop chased on the shoulders, the oval bezel incised with a head and *phalli* ; and another, bronze, the oval bezel incised with a pentagram, symbol of eternity ; 15*th Century* 3

*** For the virtues of the toadstone see below, lot 635.

633 GOLD. The hoop fluted, the pentagonal bezel cut with the upper part of a male profile ; a toadstone Ring in a simple silver setting ; and two others bearing the head of Medusa ; 16*th and* 17*th Centuries* 4

*** A great number of Roman Camei were carved with the prophylactic head of Medusa (see Evans p. 26), also Arch. XLIX 1885, p. 444, for an article on this subject.

634 AN INTERESTING MAGICAL RING, the rather thick hoop formed of ass's hoof, bound at the inner and outer edge with silver ; the oval silver-covered bezel is incised with St. George, carrying a sword : at his feet a lion or dragon ; *English, early* 16*th Century*

*** Rings of this type are in the British Museum, Dalton, 907, and in the Ashmolean, Fortnum, 505.
Rings of Ass's hoof, efficacious against epilepsy, are discussed in " Proc. Soc. Ant.", 2nd Series, I, p. 278, and 1st Series II, pp. 183 and 229, where a list of recorded rings is given.
Ass's hoof, used thus as an amulet, is mentioned by Sir Thomas Browne, and the learned Robert Burton, in the " Anatomy of Melancholy " (1621) quotes Philes as writing that a ring made of the hoof of an ass's right fore foot has prophylactic virtue. This contention he rejects, whilst admitting the possibility that precious stones can cure most diseases (1881 ed. p. 456).

[*See* ILLUSTRATION, PLATE XXII]

635 SILVER. A fine toadstone Ring, with plain ribbon hoop, the shoulders decorated with pellets ; another, of small size ; *15th/16th Century* 2

*** These two rings and the rings in lots 632 and 633 above, are set with the precious jewel which the toad is said to have worn in its head. It was used chiefly as a remedy against poison. Actually the " stone " is the palatal tooth from the fossil of a fish (Lepidotus). As it cannot have been chosen for its beauty, this stone was evidently an amulet from the earliest times and is first mentioned in the *Kyranides*, a late Greek lapidary, the source of a large body of mediaeval superstitions.
The belief in the toadstone is an example of the totally unscientific attitude of men in the middle ages who would rather believe the evidence of an old book than that of their own eyes.

(2) Inscribed

636 BRONZE. Two simple Rings, the bezels incised with the figures of swans ; another, the flattened bezel incised with a pentagram ; and another, the plain hoop embossed with stars ; *15th and 16th Centuries* 4

*** According to a Mediaeval French lapidary a Swan is efficacious against paralysis and fever (see Evans, p. 100).

637 SILVER. With plain ribbon hoop inscribed " AGIOS. OTEOS. ATAT " ; the large oval bezel set with a pebble, roughly carved with what appears to be the profile of a human head ; another, silver, with plain ribbon shank inscribed " AGIOS. OTEOS. ATANATOS " ; and another, the bezel incised with a pentagram and a " meaningless " inscription ; *14th/15th Century* 3

*** The two first-mentioned from the Pichon Collection, lots 82 and 83 respectively.
The inscription is found on an Italian 16th Century ring in the British Museum, Dalton 892, set with a cameo mask. The words are an abbreviated version of the Greek : God (is) Holy (and) Immortal, words occurring in the service of the Mass. The phrase also appears in books on magic (cf. a 17th Century MS. in the B.M. Add. MS. 25, 311).
The second ring mentioned is referred to by Dalton, 892.

638 BRONZE. Three Rings, the bezels inscribed " HOI HOI " in two lines, one above the other ; and another, bronze, with a " meaningless " inscription ; 15*th Century* 4

*** The inscription of the first three rings appears on a bronze early Christian ring in the British Museum, Dalton 87.

639 GOLD. AN INTERESTING RING, with even ribbon shank inscribed in black letter " IEXVS AVTEN TRANSI ", the shoulders moulded and incised with a double line of quatrefoils, the square raised bezel set with a *pointe-naïve* diamond ; 14*th Century*

*** From the Pichon Collection, lot 66.
The full quotation reads " Jesus autem transiens per medium illorum ibat ", Luke IV, 30. These words were used as a prophylactic talisman in the Middle Ages, and appear on 14th and 15th Century Italian and English rings in the British Museum (Dalton 877-9, 895, etc.). Mandeville refers to this motto as does Scott in the " Discoverie of Witchcraft ", 1584, p. 233, as a charm against enemies and against thieves respectively (see Evans, pp. 6, 128).
Edward III chose this text for inscription on a gold noble struck to commemorate the naval victory of Sluys, (see C. W. King Arch. Journ. XXVI, p. 231).
For other rings with this inscription see above lots 566, 589 and 609.

[*See* ILLUSTRATION, PLATE XXII]

640 GOLD. A FINE EARLY RING, with hoop of triangular section, inscribed on the two outer facets " AVEMARIAG RACIABLENA " ; the raised bezel is set with a dark cabochon sapphire secured by four claws, and is held in the mouths of lions, the heads of which form the ends of the hoop ; 14*th Century*

*** The angelic salutation, the first words of which are on this ring, is inscribed in part or in full on a group of rings in the B.M. (Dalton 681-693). It is a common inscription on minor products of Mediaeval Art, and is found for instance on five English purse mounts, one of which is in the V. and A. (M. 145, 1915). It was probably thought to have prophylactic qualities, and it is found in conjunction with magic formulae (cf. Dalton 869).
For other Rings with this inscription see lots 641, 642, 643 and 663.

641 GOLD. A PLEASING RING, the triangular shank inscribed on the two outer facets " AVEMARIAGRACIAPLENADOMINVSTECV/MBENEDICTATVINMVLIERIBVSATRENEILI(?) ", the last letters are extremely difficult to read. The raised octagonal bezel is inscribed on the underside, and is set with a grey intaglio : the Virgin and Child ; *late* 14*th Century* (*cf. footnote to the previous lot*)

642 GOLD. AN ATTRACTIVE RING, with plain ribbon shank inscribed " AVEMARIAGI " ; the hoop terminates in quatrefoils and the heads of monsters, holding in their mouths the three claws which secure the lozenge-shaped bezel set with an uncut sapphire ; 14*th Century* (*cf. note to lot* 640 *above*)

⁂ From the Pichon Collection, lot 65.

643 SILVER. The hoop bearing an inscription in niello " AVEVIRGO MARIAMATRE " ; the large oval bezel is set with a blue paste carved with the Virgin and Child surrounded by a scroll inscribed " DE PIETATE MARIE " ; 15*th Century* (?)

⁂ From the Gay Collection, lot 169.

644 GOLD. AN INTERESTING RING of fine workmanship, the light triangular hoop intersected at the base by a sexfoil, and bearing on the outer facets the black letter inscription, exceedingly minutely written : " ETVERBVM CARO FACTVM EST ETAB/ABITABIS INOBIS E/TVIDIMVS GROLIAM(sic) ". The raised bezel is incised on the sides with sprigs of foliage, and is set with a crescent-shaped turquoise within a plain setting ; 14*th Century*

⁂ According to a mediaeval lapidary, Arnold of Villanova (?), the text is to be used as talisman in association with the sign of the Zodiac, Aries. In a MS. in the Chapter Library at Canterbury (*Liber Maioris Voluminis Secretorum*), it is cited as a charm to be written on parchment or paper, folded, and worn as an amulet.

(II) RELIGIOUS

(I) Iconographical

645 BONE. An unusual Ring, the wide shank intersected at the base by a carved lion's mask, the shoulders carved with amorini, and the raised oval bezel with a draped female head, the Virgin (?) ; *German, 17th Century*(?)

646 SILVER. The plain hoop, which was originally inscribed, widens at the shoulders, and is engraved with imbrications ; the square bezel is cut with Christ crucified between two Saints ; another, the openwork bezel pierced with St. George trampling on the dragon ; another, similar with a Saint (Paul ?) ; and two others ; *14th and 17th Centuries* 5

647 GOLD. The large bezel set with a jasper cameo, the head of Christ ; another, gold, the large revolving bezel with a jasper cameo bearing on the one side the head of Christ, and on the other a female Saint ; another, gold, the shoulders and bezel enamelled, set with a painted miniature, the head of Christ ; and another ; *17th and 18th Centuries* 4

648 GOLD. The shoulders scrolled and decorated with enamel, the bezel raised on petal-like supports similarly decorated, set with a large sardonyx cameo carved with three bishops holding a cloth on which are two full-length reversed representations of the dead Christ ; *17th Century*

** This is apparently the only cameo in existence representing the celebrated *Saint-Suaire.* This was believed to be Our Lord's winding sheet, and was originally at Lirey in Champagne, and was moved from thence to Chambéry, and finally Turin where it now is.

649 GOLD. The shoulders foliated and set with rose diamonds ; the octagonal bezel is set with a miniature of Christ crucified, between female Saints under a rock crystal tablet ; *17th Century, the miniature probably restored* ; and another, the oval enamel bezel painted with a female Saint ; *18th Century* 2

*** The first-mentioned from the Spitzer Collection, catalogue vol. 4, p. 170, no. 65, illustrated pl. VI ; sale catalogue lot 1939.

650 GOLD. A FINE AND IMPORTANT ENGLISH RING, the faceted hoop divided by three bezels incised respectively with the Virgin and Child, St. Paul and a male Saint ; the hoop inscribed in black letter " BONE TYNE HOU IOYE GOD HELP " : the last two words are inscribed on the inside of the hoop ; and another, the bezel incised with the figures of St. Christopher and St. Catherine (?) on either side, the shoulders with foliage and the inscription " CV ORE PRE VES (?) " ; *English, 14th Century* 2

[*See* ILLUSTRATION, PLATE XXII (*first ring only*)]

651 GOLD. The shoulders formed as serpents' heads set with a carnelian cameo, the head of a female Saint ; another with the Crucifixion carved in ivory under glass ; and another, bronze, showing the head of Christ, *possibly Byzantine* ; *the first two 17th and 18th Century respectively* 3

652 GOLD. AN INTERESTING RING, the plain hoop widening at the shoulders and incised with sprigs of foliage, the oval bezel with a female Saint ; *English 14th Century* 3

*** For rings of this type see Dalton 750, etc.

653 GOLD. AN IMPORTANT AND EARLY ENGLISH ICONOGRAPHICAL RING, the hoop wreathed with pearled bands, divided at the shoulders by quatrefoils and foliage ; the bezel is formed as two concave panels incised : the one with the Infant Christ and God the Father, the other with a male Saint ; beneath the bezel is cut in black letter " DE BON CVER " ; *14th Century*

*** For other Rings with this inscription see Dalton 730, 731, 732, 767, etc., and Oman 729 and 731. It was often combined with the engraved figure of St. Christopher.

[*See* ILLUSTRATION, PLATE XXII]

(II) Ecclesiastical

654 GOLD. POPE PAUL III. The narrow shank widening at the shoulders, chased with foliage arabesques ; the square bezel now contains a large blue stone within a lobed setting ; the underside of the bezel is engraved with the Farnese arms beneath the papal tiara, flanked on the shoulders by the inscription " P.P.III " (Papa Paulus Tertius) ; *Italian, 16th Century*

*** Pope Paul III (Farnese) occupied the Holy See from 1534-1549.

[*See* ILLUSTRATION, PLATE XXII]

655 GOLD. The hoop channelled ; the back of the bezel is enamelled and engraved with the papal arms ; set with a cameo carved with the head of a putto ; *Italian, 18th Century*

656 GILT BRONZE. An interesting Ring of very large size, the hoop inscribed on the outside " S. ANDREAS." in black letter on a diapered ground ; the bezel, set with four coloured pastes, is pierced with quatrefoils and engraved at either side with shields ; the raised setting contains a very large cabochon crystal ; *early 16th Century*

657 GILT BRONZE. AN INTERESTING " PAPAL " OR INVESTITURE RING, of very large size, the wide hoop embossed with the inscription " R. RAGON " ; the shoulders, which are extremely massive, are embossed with the arms and the supporting angels of the French Royal House. The sides of the bezel show the winged lion of St. Mark and the ox of St. Luke against a ground incised with radiating design ; the octagonal bezel originally was set with a paste ; *Italian, late 15th Century*

*** The exact use of these rings is not certain. The type is represented in most large collections.
The inscription, which appears on two rings in the V. & A. (Oman 921 and 922), stands for Rex Aragonum.
In the later 15th Century the question of the Neapolitan succession became acute under Pope Calixtus III, and the arms on this ring suggest the date 1494-1495, the time of Charles VIII's expedition for the Conquest of Naples in prosecution of the old claims of the two houses of Anjou. Somewhat earlier Ferrante d'Aragona, bastard son of Alfonso V of Aragon had obtained investiture from Pius II. Ferrante (Ferdinand I) died in 1494 (Cf. Jahrbuch of the Austrian Imperial Collections XIV, 7).

[*See* ILLUSTRATION, PLATE XXIII]

658 GILT BRONZE. ANOTHER " PAPAL " RING of large size, the hoop incised with a meandering design, the shoulders embossed with the eagle of St. John and the symbol of another evangelist, the raised square bezel set with a matrix emerald of shield shape ; *15th Century, Italian*

[*See* ILLUSTRATION, PLATE XXIII]

(III) Devotional, non-iconographical

659 BRONZE. The shoulders decorated in blue enamel with a foliate design, the bezel inscribed " IHS " in niello on a blue enamelled ground ; four others, bearing the Sacred monogram, one in silver ; another, bearing a Maltese cross, bronze ; and three others, broken ; *16th and 17th Centuries* 9

660 GOLD. The oval bezel incised with a cross and the inscription "TEMIRADIOSMIRAQUE"; a silver Decade Ring, the hoop with ten projecting knobs and a central bezel bearing a cross; *14th and 16th Centuries respectively*; and another early Example in lead of a Decade Ring 3

*** Decade rings are represented in nearly all important collections, see Dalton 788-810. Their use is analogous to that of the rosary, the fingers of the owner passing from one knob to the other during the recital of prayers.

661 GOLD. The revolving bezel incised on the one side with a Maltese cross and on the other with the monogram "RCL"; and three others with Maltese crosses, all gold; *16th and 17th Centuries* 4

662 GOLD. The circular bezel inscribed with the sacred monogram; another, similar; and another, the marquise-shaped bezel embossed with the Holy dove; *16th and 18th Centuries* 3

663 GOLD. The narrow shank inscribed "AVE MARIA" in black letter, the raised bezel set with a *pointe naïve* diamond; and another small Ring, the hoop formed of spirally twisted wire, the bezel with a Maltese cross in black and white enamel; *14th Century*; *the latter probably earlier* 2

664 GOLD. A PLEASING RING, with ribbon shank inscribed "EN DIU ME FIE" in black letter on a cross-hatched ground; the raised rectangular bezel is set with an uncut sapphire, flanked by two pearls on either side secured by gold pins; the shoulders are decorated with openwork scrolls; and another, the hollow gold shank incised with flowering foliage and the inscription "IOIE SANS FIN"; *14th Century* 2

*** The first-mentioned from the Pichon Collection, lot 79.
For the motto on the latter ring, cf. Munich MS. lat. 10103 ff., 141 and 144; Rev. de Bretagne, 1907, 2, pp. 130-134; it also appears on numerous rings in the British Musuem, Dalton 760, 924-927, etc.

RINGS OF PERSONAL SENTIMENT

JEWISH MARRIAGE RINGS

Jewish Marriage Rings, of which the finest specimens generally date from the 16th Century, were not intended for wear but only for use at the ceremony and were placed by the bridegroom on the middle finger of the right hand of the bride. The workmanship generally suggests Venetian or South German workshops.

665 GOLD. The pierced shank is decorated with foliate scrolls, the bezel formed as a Romanesque building in two tiers with sloping roof; and another, gold, the bezel, formed as a steep-roofed building, inscribed "MAZZĀL TŌB"; *16th/17th Century, South German* 2

*** Many Jewish Marriage Rings have projecting buildings on the bezel. This was intended either for the Synagogue or Solomon's Temple.
The inscription, Mazzāl Tōb, is also found on many of these rings; it is literally translated "Good Star", and refers to the planet Jupiter, but is used in the sense of Good Luck (see an article in the Jewish Encyclopedia, vol. X, p. 429).

[*See* ILLUSTRATIONS, PLATE XXIII]

666 GOLD. The hoop decorated with six raised filigree bosses, on the flat bezel the inscription "MAZZĀL TŌB"; and another in gold and silver, the double hoop with sixteen raised filigree bosses, the bezel with a hinged lid inscribed within; *16th Century, South German* 2

*** An almost identical ring to the latter is in the Musée de Cluny.

667 GOLD. The double shank decorated with alternate raised filigree bosses and forget-me-not flowers in light blue enamel, the interior inscribed with two Hebrew letters; and another Ring, gold, the double hoop decorated with raised filigree bosses alternating with pellets; *16th Century, German* 2

*** Almost exact counterparts to both these rings are in the Musée de Cluny.

[*See* ILLUSTRATIONS, PLATE XXIII]

668 GOLD. AN ATTRACTIVE RING, the wide hoop banded at either side by twisted filigree cable, the central band decorated with floral sprays in blue, white, and green enamels on a gold ground ; and another in gold, the filigree bosses alternating with forget-me-not flowers and leaves enamelled in natural colours ; within the hoop are engraved two Hebrew initials ; *Venetian and South German respectively, 16th Century* 2

[*See* ILLUSTRATIONS, PLATE XXIII]

669 GOLD. AN IMPORTANT RING, the wide hoop inscribed "MAZZĀL TŌB" bordered by cables and foliage in enamel ; the bezel is formed as a Gothic building with turrets at the corners terminating in pinnacles ; beneath the bezel is the Hebrew inscription : "*Shadai*" ; and another, silver-gilt, the bezel formed as a Renaissance or Romanesque building, with high-pitched roof, in three tiers ; before the open door is kneeling a small figure ; *German, early 16th Century* 2

[*See* ILLUSTRATIONS, PLATE XXIII]

LOVE AND FEDE RINGS

Mediaeval

Rings bearing clasped hands as an emblem are known as "fede" rings. Though they are generally accepted as betrothal rings there seems to be no reason why they should not have been exchanged merely as tokens of friendship.

670 BRONZE. The massive shank inscribed "HILE LIEB" in black letter, on a cross-hatched ground, the bezel formed as clasped hands ; *German, 15th Century* ; another, silver, the oval bezel incised with a female bust ; *North Italian, 15th Century* ; and another, silver, the bezel formed as two hearts joined by a knot ; *15th/16th Century* 3

⁂ An almost identical ring to the second mentioned is in the British Museum (Dalton, 1084).

671 GOLD. AN INTERESTING EARLY LOVE RING, the plain hoop incised with doves holding in their beaks a scroll bearing the inscription " MYN GENYST " (My pleasure) in black letter ; *15th Century*

672 GOLD. A Ring of small size, the plain hoop inscribed " A TART OVBLIE " ; and another, rather similar, in gold, bearing the inscriptions " VNG TEMPS VINDRA " (outside) and " MON DESIR ME VAILLE " (inside) ; *15th Century* 2

*** The first mentioned from the Pichon Collection, sale catalogue lot 71.

673 GOLD. The openwork bezel formed as clasped hands, the shoulders decorated with animal masks ; and another, in gold, the hoop showing at the base clasped hands and chased at the sides with quatrefoils, the raised bezel with an uncut sapphire ; *15th Century* 2

674 GOLD. A FINE RING, the hoop wreathed with pearled bands in channels, the oval bezel set with a carnelian intaglio (a bird ?) within a cabled border, the inside of the ring is cut with the inscription " TOUT. POVR. VOVS." in black letter ; *15th Century*

[*See* ILLUSTRATION, PLATE XXIV]

675 GOLD. A Ring of large size, the shank and sides of the bezel chased with scrolling designs, set with an antique intaglio, probably Byzantine, of a male and female bust, face to face, divided by the initials " C.A.N.A." ; *15th/16th Century*

676 SILVER. A plain Ring inscribed with the legend " MON (a heart) AVES " ; another, with a pair of clasped hands ; another with two hearts, both silver ; and another, bronze ; *15th and 16th Centuries* 4

*** The first mentioned from the Pichon Collection, sale catalogue lot 72.

The inscription is found on a number of 15th and 16th Century rings in the British Museum (see Dalton 558, etc.).

Renaissance and Later Love and Fede Rings

677 GOLD. The oval bezel set with an emerald cabochon carved with a hand surrounded by two rows of crystals ; another set with a ruby, similarly carved, flanked by crystals ; and two others, gold, showing clasped hands and hands and a heart respectively ; *17th and 18th Centuries* 4

678 GOLD. The shank decorated with gold arabesque on a white enamelled ground formed at the base as clasped hands, the shoulders scrolled and decorated with blue enamel; the bezel is formed as a skull ; another, gold, the bezel and emerald carved with clasped hands ; and another, gold ; *17th and 18th Centuries* 3

679 GOLD. The hoop decorated with three small rubies on each shoulder, the setting formed as clasped hands in white enamel ; another, gold, the bezel consisting of two doves side by side on a perch, executed in white enamel and small diamonds ; and another, gold ; *17th and 18th Centuries* 3

*** An English 18th Century ring in the British Museum (Dalton, 1001), has two confronted doves in white enamel on the bezel, and the additional inscription " AIMONS COMME EUX ".

680 GOLD. The shank enamelled to simulate a snake, the bezel formed as a braceleted and ringed hand holding a turquoise heart ; and another, a gold gimmel Ring, the bezel formed as clasped hands, one enamelled ; *17th and 18th Centuries respectively* 2

*** The first mentioned from the Spitzer Collection, catalogue vol. 4, p. 170, no. 67 ; sale catalogue vol. 2, lot 1940.

681 GOLD. AN IMPORTANT RING, the shank elaborately scrolled on the shoulders and enamelled in green, blue and white ; the bezel is supported on either side by hands clasping hearts, and the sides are ornamented with blue enamel scrolls on a black ground and escallops decorated with red translucent enamel ; the high bezel is set with a carnelian intaglio: *a* bearded male bust ; *late 16th Century*

*** From the Spitzer Collection, catalogue, vol. 4, p. 167, no. 42, and sale catalogue vol. 2, lot 1916.

[*See* ILLUSTRATION, PLATE XXIV]

682 GOLD. The shoulders decorated with coloured enamels ; the bezel is formed as a heart held between two white enamelled hands and is set with a ruby ; and a gold puzzle Ring, the bezel formed as clasped hands ; *17th Century* 2

*** The first mentioned from the Spitzer Collection, catalogue vol. 4, p. 170, no. 68 ; sale catalogue lot 1941.

683 GOLD. AN ATTRACTIVE RING of small size, the bezel formed as a reclining male figure finely executed in white enamel, the narrow shank incised on the outside with a quatrefoil motif and inscribed within "TU SOLA MI POI SLEGAR" ; and another, gold, the chased hoop connected at the base by clasped hands, the bezel formed as a lion amidst scrolls coloured with enamel ; *Italian, 16th Century*

*** For another ring of the type of the first mentioned, cf. lot 765.

684 GOLD. The broad hoop inscribed on the inside "*Canone P. F. Mis de la Rochejaquelein*", on the bezel a grenade and an inscription ; two clasped hands within the hoop ; another, gold and enamel, the bezel formed as a box, the lid, with pearled border, containing a painted eye and the punning inscription "*Je Vous Suis Toujours*" ; and another with an amatory inscription ; *18th and 19th Centuries* 3

*** The first-mentioned ring is illustrated in Deloche, no. 222, and is discussed on p. 80.

GIMMEL RINGS

685 GOLD. AN UNUSUAL RING, formed as two gold Rings soldered together to make one, the shoulders engraved with chevron designs and moulded with scrolls ; the two settings, lobed and enamelled contain a ruby and a crystal respectively ; *early 17th Century*

*** From the Spitzer Collection, catalogue vol. 4, p. 165, no. 27, and illustrated pl. 7 ; sale catalogue, vol. 2, lot 1901.
Rings of this type were said to have been made for division between married or betrothed couples compelled to part.

[*See* ILLUSTRATION, PLATE XXIV]

686 GOLD. A Gimmel Ring, the bezel formed as hands clasping a red enamelled heart set with a diamond, the two shanks are inscribed on the inside " WAS. GOT. ZVSAMEN. FIEGT. SOL. DER. MENSCH. NID. SCHAIDEN." ; (What God has placed together man shall not divide) ; *German*, 17*th Century*

[*See* ILLUSTRATION, PLATE XXIV]

687 GOLD. A FINE GIMMEL RING, the shoulders formed as geometric motifs decorated in blue, white, and green with translucent enamels, the bezel formed as clasped hands in white enamel on gold ; the inside of the hoops are inscribed " IN. DEN. DOOT. TOT. GHETROVT " ; *Dutch* 17*th Century*

[*See* ILLUSTRATION, PLATE XXIV]

688 GOLD. A VERY FINE AND IMPORTANT GIMMEL RING, the shoulders elaborately scrolled and enamelled ; the lobed bezel, decorated at the base with green and blue enamel in geometric designs, is set with a rectangular ruby and a diamond side by side. On the Rings falling apart the bezels are enamelled with delicate scrolls in green and blue on the inside, and the shanks are inscribed " JOTES. VORSEHEN. MVOS. GESCHEN " (What God foresees must come to pass) ; *German*, 16*th Century* ; *an attractive Ring of the most delicate workmanship*

*** According to Dielitz this was the motto of Julius, Duke of Brunswick, d. 1589, and of Heinrich Anselm, Baron of Reremnitz, d. 1622.

A very similar ring is illustrated by Paul Debo " Alte Ringe ", plate 6. Another less important specimen is in the Germanisches Museum, Nürnberg.

[*See* ILLUSTRATIONS, PLATE XXIV]

MOURNING RINGS

689 GOLD. Of small size, the circular bezel bearing a male head and the inscription " IOZEF ALEXA PONIATOWSKI ", on the reverse a standing figure leaning against a pillar ; another, silver, with a portrait of General Foy, the date " 28 *nov.* 1825 ", and the inscription " LA FRANCE EN DEUIL " ; another with an oval bezel, said to contain a lock of Agnes Sorel's hair ; and an English Mourning Ring, the octagonal bezel bordered with rose diamonds and blue enamel, decorated with an urn on a white ground ; *early* 19*th Century* 4

*** The first mentioned is illustrated in Deloche, " La Bague en France ", no. 212, pl. XI.

690 GOLD. The large bezel bordered with diamonds and bearing the crowned monogram " J.L." on a blue enamelled ground ; another forming a locket ; another with a lock of hair, a monogram and the inscription " SOUVENIR AFFLIGEANT " ; and two others, one with the inscription " H. DE NASSAU OB. 4 MARS 1732 " ; 18*th and* 19*th Centuries* 5

MEMENTO MORI RINGS

691 GOLD. The shoulders enamelled in green and yellow on a white ground ; the revolving bezel enamelled on the one side with a skull and the inscription " *meto mor* ", and on the other with the initials " A.D." within a shield ; and another, gold, the scallop-shaped bezel enamelled on the top with a skull and cross-bones which forms the lid of a box which, lifted, reveals in coloured enamels the bust of a lady enduring the flames of Hell ; *German ?*, 17*th Century* 2

*** The first mentioned from the Spitzer Collection, catalogue vol. 4, p. 170 ; sale catalogue, vol. 2, lot 1942.

692 GOLD. The bezel formed as a skull and cross-bones in white enamel, the eyes hanging from the sockets, the shoulders decorated with forget-me-not flowers in blue, yellow and green enamel; another, gold, the bezel formed as a skull set with diamonds, the shoulders also set with rose diamonds; and another, gold, somewhat similar; *17th Century* 3

*** The first mentioned from the Spitzer Collection, catalogue vol. 4, p. 171, no. 75; sale catalogue, vol. 2, lot 1949.

693 GOLD. A RING OF FINE WORKMANSHIP, the shoulders enamelled in black and green and set with small rose diamonds. The bezel is formed as a skull in white enamel, the eyes set with diamonds, the teeth and nostrils minutely rendered, resting on cross bones; *German, 17th Century*

[*See* FRONTISPIECE]

MEMORIAL AND "CAUSE" RINGS

694 GOLD. The octagonal bezel set with a carefully concealed silhouette of Louis XVI in coloured papers; another, silver, the bezel with portraits of Marat and Lepelletier de Saint Fargeau and the date 1793 and inscribed "LEPELLETIE MARTIR DE LA LIBERTE" (sic); and "MARAT MARTIR DE LA LIBERTE"; and another, very similar; *18th Century* 3

*** The two last rings are illustrated in Deloche, "La Bague en France", pl. IX, no. 169 and 170.
Cameos, medals, busts and memorial portraits were common at this period commemorating Revolutionary "Martyrs".
Similar rings are in the Victoria and Albert Museum (Oman 795) and in the Musées Carnavalet and des Art Decoratifs.

695 GOLD. The pierced bezel with the crowned initials of Anne of Austria, the hoop inscribed "JE VIVE ETERNELLEMENT"; another, gold, the bezel set with the bust of the Duke of Wellington and the inscription "WATERLOO"; another, gold, the hoop decorated with military emblems on a blue ground; another, bronze, the hoop with laurel branches and the inscription "TOUS AUX DANGERS TOUS A L'HONNEUR 1870-1871"; another, silver, inscribed "FRANCE SOUVIENS TOI 1871", inscribed with a figure after Rude's Marseillaise; and another with the chained capitals "A" and "L" divided by a sword, inscribed "LA FORCE PRIME LE DROIT" and the words "ESPOIR" and "PATIENCE" (in reference to Alsace Lorraine) 6

⁂ The first, second, fourth and last rings described are illustrated in Deloche, nos 83, 216, 278 and 281, "La Bague en France".

696 GOLD. Napoleonic. The octagonal bezel set with a miniature of Napoleon on his deathbed, around which is the inscription "*Ils me seront toujours chers*"; another, gold, having on each shoulder a crest incised with a crowned "N"; by sliding one of these the coffin-shaped bezel flies open and a small standing figure of Napoleon with arms akimbo springs up; and another gold, the openwork bezel set with a bee within a laurel wreath; 19*th Century* 3

⁂ The first two rings are illustrated in Deloche, "La Bague en France", pl. 12, nos. 237 and 239. For another ring of the type of the second mentioned see "Catalogue de la Collection de Bagues de Madame de Tarnóczy", by Dr. J. Szendrei, p. 343. Napoleon adopted the bee because he wished for an emblem more ancient than the fleur-de-lys. When the tomb of Childeric was opened in the 17th Century, amongst other jewels were found more than 300 gold ornaments resembling bees. These are supposed to have been *fleurons*, attached to the harness of the monarch's war-horse which, together with his page, was buried with him. (Notes and Queries, VIII, 30).

697 An interesting Collection of Rings connected with the French Royalist Cause. Gold, the oval bezel holding some hairs under glass, the border inscribed on white enamel " precieuse relique. cheveux de madame fille du roi " ; another, similar, with the hair of Louis XVI ; another with that of Marie Antoinette ; another with that of Henri V ; another with that of Henri IV ; two others inscribed " vive le roi " ; and another ; *19th Century* 8

*** The first five rings mentioned are illustrated in Deloche " La Bague en France ", nos. 154, 155, 156, 176, and 257.

MASONIC RINGS

698 Gold. The openwork bezel set with Masonic emblems in gold and rose diamonds ; and another, brass, the raised circular bezel incised with Masonic emblems ; *18th and 17th Centuries respectively.* 2

*** Early Masonic rings are rare ; they are not represented in the collection at the British Museum.

FANCY RINGS

699 Gold. An interesting Ring, the shoulders, sides, and back of the bezel chased with scrolls and bearing traces of black and white enamel, set with a green jasper intaglio incised with the head of John the Baptist on a charger ; the lid of the bezel flies open by pressing a spring and is enamelled on the inside with a design of Turkish inspiration; the interior of the box is fitted for a compass and is engraved with the hours to make a sundial ; *17th Century, German* (?)

700 Gold. An important Sundial Ring, with a plain hoop widening at the shoulders, the oval bezel is cut with the monogram " H.K." within a shield, and the initials are repeated above within a punched border ; by pressing a spring the lid, incised on the inside with the initials " H.C." and the date 1568, flies open ; the box contains the original compass in working order, and is incised with numbers and has also a hole for inserting a pin to make a miniature sundial ; *German, 16th Century*

[*See* Illustrations, Plate XXIV]

DECORATIVE RINGS

PEASANT RINGS

Rings classified under this heading are set with semi-precious or small stones, and the workmanship is not elaborate. As they are generally traditional imitations of earlier types it is difficult to date these examples.

701 GOLD. The wide bezel paved with eleven small garnets; another, gold, the hoop and bezel enamelled, set with seven small rubies; another, gold, the quatrefoil bezel set with a small diamond; and five others set with an amethyst, a sapphire, a small diamond, and other stones; *17th/18th Century* 8

702 GOLD. The shank and bezel richly chased, set with a green stone; a small ornate Ring set with a pointed sapphire; two others, gold set with small diamonds; another, gold, the square bezel set with green paste; and two others; *17th/18th Century* 7

703 GOLD. The circular bezel set with twenty-three green stones; another, gold, the large rose-shaped bezel set with numerous small rubies and other stones; another, gold, set with diamonds, garnets and other stones; another of small size; *Italian, 18th Century* (?); and two others; *18th Century* 6

ORIENTAL RINGS SET WITH JEWELS

704 GOLD. A FINE BURMESE RING in the form of a dragon coiled upon itself; the head is represented with mouth open and the ears are set with jade; the body is decorated on the back with a graduated row of cabochon rubies, the sides with small emeralds and rubies, and the inside of the body represents in gold the articulation of the scales; *17th or 18th Century* (?)

*** From the Spitzer Collection, catalogue vol. 4, p. 16, no. 16, and pl. 7; sale catalogue vol. 2, lot 1890. Engraved in Fontenay, "Les Bijoux", p. 58.
A similar ring is in the British Museum (Dalton 2422 and illustrated pl. XXX).

705 GOLD. ANOTHER FINE BURMESE RING, the dragon's head with open mouth having a moveable tongue between the enamelled teeth ; the eyes are represented by small rubies, and the sides of the body are decorated with red and green translucent enamels. As in the preceding ring the back is set with graduated cabochon rubies, seventeen in all, none of which are missing ; *17th or 18th Century ?*

[*See* FRONTISPIECE]

DECORATIVE MEDIAEVAL RINGS

706 SILVER. The square bezel engraved with a checkered design and set with small projecting knobs ; another, somewhat similar ; two others, the bezels formed as four-petalled flowers with projecting pistils ; another in silver, the bezel incised with a cross pattée (see Dalton, 1865, *Italian, circa* 1450) ; another, the broad shank decorated with a scroll design in beaded wire, the bezel formed as a dome supported on small arches and set with a clear stone (*cf. Merovingian rings of this type, lots* 525, *etc.*) ; *15th/16th Century* 6

*** A series of rings similar to the first four in the lot are in the National Museum, Dublin (catalogue nos. 18 to 25). A number of them are inscribed with the angelic salutation. Another fine example is in the Ashmolean Museum, no. 504, catalogued by Fortnum as German.

707 SILVER. The shank and bezel formed of plaited wire, the latter set with eight garnets ; another in silver, set with paste ; another in bronze, the bezel with a standing figure ; and five others in various metals ; *14th and 15th Centuries* 7

*** The first ring catalogued was found at Herpes by P. Delamain and published by Deloche, "Anneaux Sigillaires", no. 242.

708 BRONZE. An octagonal Ring incised with standing human figures and emblems ; another, similar (both possibly Roman, cf. a ring in the Ashmolean, Fortnum 798, catalogued as such) ; part of a silver Ring, inscribed "LOIALTES. PAS [S] E [TOUT]" ; another in silver, set with a small garnet ; another, bronze, with a magical (?) inscription ; and another of silver, of elaborate workmanship, set with a carnelian ; *14th and 15th Centuries ; an interesting lot* 6

*** The third mentioned from the Pichon Collection (lot 76). The same motto occurs on a tankard described in the inventory of Louis I, Duke of Anjou, *circa* 1380. The last mentioned was found at Herpes by P. Delamain and published by Deloche, "Anneaux Sigillaires", no. 241.

709 SILVER. The hoop and bezel decorated with beaded wires, set with a carnelian cabochon ; another, silver, somewhat similar, the oval bezel set with an onyx ; and four others in silver and silver-gilt, the square bezels set with pastes ; *14th and 15th Centuries* 6

710 GOLD. The hoop decorated with a diaper pattern and with two scrolls inscribed "EYN" and "DYN" respectively ; another, gold, of delicate workmanship, the octagonal bezel set with Cloisonné enamel; two others in filigree, one bearing the initials "R.S.M.V." ; and another ; *15th and 16th Centuries* 5

*** The first mentioned from the Gay Collection, lot 160.

711 GOLD. The hoop formed of beaded wire, the bezel decorated with fine filigree work and gold beads ; another, very similar ; and another gold Ring, the flat lozenge-shaped bezel decorated with a geometric design in niello ; *early 16th Century, the first two possibly late Roman* 3

712 GOLD. AN INTERESTING EARLY RING, the openwork hoop formed as four winged lions linked together amidst scrollwork of foliage South of France (?), *13th Century*

[*See* ILLUSTRATION, PLATE XXV]

713 GOLD. An attractive Ring, the shank decorated with spiral fluting the shoulders formed as openwork oak branches ; the oval bezel is set with a dark uncut sapphire ; beneath the bezel is a monogram ; and another, gold, the hoop decorated with a floral motif, the high projecting bezel set with a cabochon sapphire ; *15th Century* 2

714 GOLD. The plain hoop terminating in hounds' heads holding the cruciform bezel set with an uncut sapphire ; another, gold, the shank overlaid on the outside with beaded wire, the bezel set with a small baroque pearl ; and another plain Ring in gold with a bezel on either side set with a turquoise and a garnet respectively ; *15th Century* ; *an attractive lot* 3

*** The first mentioned from the Gay Collection, lot 162.

MEDIAEVAL STIRRUP RINGS

Rings of this well-known type, examples of which date back to the 13th Century, are sometimes described as Ecclesiastical, probably because they are frequently set with a sapphire, a stone especially associated with the Virgin and the Heavens, and preserving the chastity of the wearer. A famous example, found in a tomb supposed to be that of Bishop Hilary, is in Chichester Cathedral ; see also Dalton 1782-1814 *and Oman* 250-253.

715 GOLD. The broad hoop rising to a high bezel set with a small cabochon sapphire ; another, gold, of small size and similar type 2

716 GOLD. Of graceful proportions, the slender shank rising to a high pointed bezel set with a small cabochon sapphire

717 GOLD. A FINE STIRRUP-SHAPED RING, the hoop widening above to a somewhat massive high bezel set with a dark cabochon sapphire

[*See* ILLUSTRATION, PLATE XXV]

RENAISSANCE AND LATER DECORATIVE RINGS

The next nine lots form part of an attractive group of Renaissance Rings represented in most of the important collections. An interesting note in Dalton, no. 1901, *traces the development of this setting from the first stage, when the ridges represent claws to hold the stone, to the final development when the stone is surrounded by a double row of scallops, the outer of which receives independent ornament.*

718 GOLD. The high bezel cut into a quatrefoil and set with a turquoise; gold, of similar type, the bezel set with a garnet; another, silver-gilt, of massive proportions set with a crystal; and two others; 16*th Century* 5

719 GOLD. The hoop decorated on the shoulders with black and turquoise enamel, the bezel similarly enamelled and set with a cabochon ruby; another, gold, the lobes enamelled in black, the bezel set with a turquoise; and a small Ring finely enamelled in blue, white and green, and set with a garnet; 16*th Century* 3

720 GOLD. The chased shank bears traces of enamelling, the flower-shaped bezel is similarly decorated and set with an emerald cabochon; another, gold, of delicate workmanship, the shoulders scrolled and pierced, each decorated with a forget-me-not flower in enamel, the square bezel lobed and set with a ruby; and another, gold, somewhat similar, set with a diamond crystal; 16*th Century* 3

*** Rings were often set with a pointed diamond at this period for writing on glass.

721 GOLD. The hoop and bezel finely enamelled with geometric designs in shades of red, green, and white, set with a ruby cabochon; another, gold, the shank scrolled and pierced, the lobed bezel enamelled with a foliate design in blue and black, and set with a garnet; and another, gold, the square chased bezel set with a blue stone; 16*th Century* 3

722 GOLD. The shank chased with scrolling designs, the sexfoil bezel similarly decorated and set with two cabochon emeralds; another, gold, somewhat similar, set with a faceted emerald; and another; 16*th Century* 3

723 GOLD. TWO GOOD RINGS, the one with elaborately chased hoop; the square lobed bezel, bearing traces of white enamel, is set with a rectangular sapphire; the other, gold, of elaborate workmanship, the hoop chased with scrolling foliage, the quaterfoil bezel enamelled in green and black and set with a quartz crystal; 16*th Century* 2

** The latter from the Spitzer Collection (catalogue, vol. 4, p. 167, no. 46, and illustrated pl. 7, sale catalogue, vol. 2, lot 1920).

[*See* ILLUSTRATIONS, PLATE XXVI]

724 GOLD. A LARGE RING, the shank chased and enamelled on the shoulders, the sex-foil bezel enamelled at the base in red, black, white and blue and set with a turquoise; 16*th Century*

[*See* ILLUSTRATION, PLATE XXV]

725 GOLD. A PLEASING RING of very fine workmanship, the hoop decorated on the shoulders with scrolls enamelled in red and green and with winged lions, the square lobed bezel with "C" scrolls similarly enamelled and set with a ruby; 16*th Century*

[*See* ILLUSTRATION, PLATE XXV]

726 GOLD. ANOTHER, the shoulders chased and enamelled in red and blue, the lobed bezel set with a rectangular sapphire and emerald side by side, decorated at the base with bands of translucent blue enamel; the underside is decorated with geometric panels in coloured enamels; *a most attractive ring, in a fine state of preservation,* 16*th Century*

[*See* ILLUSTRATION, PLATE XXV]

Renaissance and Later Rings set with Gems

727 GOLD. A delicate Ring, the light shank bearing a goldsmith's mark "M. J.", the raised oval bezel set with a garnet intaglio, carved with the head of a putto ; another, silver, the shoulders formed as the figures of lions holding between their paws the bezel set with a garnet cabochon ; and three others ; 15*th and* 16*th Centuries* ; and another, gold, set with a white crystal ; 17*th Century* 6

728 GOLD. The shank moulded to represent a gnarled branch, the shoulders set with small rose-cut diamonds and the bezel with a large cabochon sapphire of fine colour in a plain setting, 17*th Century*

729 GOLD. An Italian "Giardinetti" Ring, the bezel set with small faceted rubies, emeralds and diamonds ; gold, the bezel set with a square cut emerald and six small diamonds ; another in gold, the openwork bezel set with an amethyst ; two others, gold, somewhat similar, set with a topaz and red paste respectively ; and another ; 16*th*/18*th Century* 6

730 GOLD. The hoop pierced, the ornate bezel beaded in gold and set with nine diamonds ; another, gold, the shoulders formed as caryatids, the ornate rectangular bezel set with green paste ; another, gold, the hoop chased and bezel set with a turquoise cameo carved with a cherub's head ; another, gold set with green paste ; another of very small size, the bezel set with a jacinth, probably made for an infant child ; and another ; *Italian and Continental,* 16*th*/18*th Century* 6

731 GOLD. Of delicate workmanship, the hoop chased and shoulders ornamented with scrolls, the quatrefoil bezel set with four rubies and a central diamond ; and another, gold, the hoop engraved and with traces of enamelling, the lobed bezel set with a cabochon sapphire ; 16*th Century* 2

732 GOLD. An attractive Ring, the bezel set with fifteen square-cut emeralds, the sides enamelled in red and black on a white ground; and another, very similar, set with eleven square-cut emeralds; *Spanish, 16th/17th Century* 2

733 GOLD. The bezel set with seventeen square-cut emeralds, the sides enamelled; and another set with seventeen emeralds; *Spanish, 16th/17th Century* 2

734 GOLD. The circular bezel paved with numerous rose-cut diamonds, the underside engraved with the arms of Spain and the inscription "LA R. YSABEL A DA MARINA", *Spanish, 18th Century*; and another, gold, the hoop scrolled at the shoulders, the bezel set with a diamond and a cabochon ruby, side by side, *16th Century; the latter a fine ring* 2

735 GOLD. A "Venetian Carnival Ring", the bezel enamelled in black with a negro's bust, studded with small rose-cut diamonds; another, the bezel enamelled as a female masked face, hinged to form a box; beneath the bezel is written "FELIX QUI POTUIT RERUM COGNOSCERE CAUSAS"; another gold Ring, the raised openwork bezel set with four rubies; a child's Ring, gold; another, with a miniature after Van Blarenberghe; and another; *17th and 18th Centuries* 6

*** For another example of a "Carnival" Ring see Dalton 1730, and Catalogue of Loan Exhibition of Jewellery at South Kensington, 1872, no. 979.

736 GOLD. With narrow shank, the lozenge-shaped bezel set with five small emeralds; *Italian, early 17th Century*; another, gold, the hoop engraved on the shoulders, the square bezel, enamelled on the underside, set with a garnet; another in gold, set with diamonds and engraved with the arms of Spain, similar to that described above; and another with star-shaped bezel set with numerous different stones; *16th/18th Century* 4

*** A similar ring to the first mentioned is in the Ashmolean Museum, Fortnum Collection, 809.

737 GOLD. The broad bezel, shaped to the finger, set with a number of square and rose-cut diamonds ; *Portuguese ?* 17*th*/18*th Century*

738 GOLD. The shank, engraved to represent scales, terminates in fabulous birds on either side of the bezel, set with a cabochon garnet ; another, gold, with slender hoop and oval bezel, set with a green cabochon emerald ; and another in gold, the bezel with three rose-cut diamonds ; 16*th Century* ; and another ; 18*th Century* 4

739 GOLD. The large square openwork bezel is set with twenty-one square cut crystals ; *Spanish,* 17*th Century*

740 GOLD. Of massive proportions ; the shank, widening at the shoulders, is set with three rose-cut diamonds on either side ; the cone-shaped openwork bezel bears an outer row of ten rose-cut diamonds around a central rose-cut diamond of large size ; 17*th Century*

741 GOLD. AN IMPORTANT RING OF FINE WORKMANSHIP, the entire hoop engraved with scrolls, the shoulders each set with a ruby between small diamonds ; the geometrically-shaped bezel, tapering towards the base, is decorated with bands of light-blue enamel and set with five *pointe naïve* diamonds ; 16*th Century*

*** From the Spitzer Collection, catalogue vol. 4, p. 164, no. 26, and illustrated pl. 6 ; sale catalogue vol. 2, lot 1900.
Mentioned in Fontenay, "Les Bijoux", p. 59.

[*See* ILLUSTRATION, PLATE XXV]

Renaissance and Later Rings set with Gems and enamelled

742 GOLD. The openwork shank composed of links bearing traces of black and white enamel, the bezel set with a white stone; another, gold, the shoulders enamelled, the bezel set with red paste flanked by three small diamonds; another, gold, with openwork bezel; another, gold, set with a small amethyst; two others, gold, set with a ruby and emerald respectively; a Giardinetti Ring, the shank inscribed "IENE. PIQUE. PAS"; and another, silver; *16th/17th Century* 8

743 GOLD. The bezel enamelled and set with a ruby flanked by green stones; another, gold, set with garnets; another, gold, the back of the bezel attractively enamelled, set with diamonds; another, gold, the back of the bezel decorated with a heart and foliage in translucent enamels, set with a mauve crystal; and two others; *16th/18th Century* 6

744 GOLD. A MOST ATTRACTIVE RING with finely scrolled bezel and shoulders enamelled in shades of red, white, blue and green, the bezel set with a garnet; and another, the bezel and shoulders richly enamelled with geometric designs in many colours, set with two small rubies; *16th Century* 2

*** Both from the Spitzer Collection, catalogue vol. 4, p. 170, no. 68; sale catalogue, vol. 2, lot 941; and catalogue vol. 4, p. 165, no. 31, and illustrated pl. 7, sale catalogue, vol. 2, lot 1905.

[*See* ILLUSTRATIONS, PLATE XXVI]

745 GOLD. The shoulders and bezel enamelled in red and white on a black ground and set with a green stone; another, gold, the shoulders pierced and scrolled, the square bezel set with a red cabochon; another, gold, the octagonal bezel, enamelled in black underneath, set with a tablet sapphire; and another, gold, decorated with flowers in translucent enamels; *16th/18th Century* 4

746 GOLD. The shoulders enamelled, the square bezel set with a cabochon sapphire engraved with a crayfish ; another, gold, the bezel set with a ruby cabochon carved with a cherub's head ; another, of elaborate workmanship, the square bezel set with red paste ; and another, gold, of attractive design, set with green paste ; *Italian and Continental 16th/17th Century* 4

747 GOLD. Of elaborate workmanship, the pierced and scrolled shoulders and square setting decorated in red, black and white in translucent enamels ; the bezel containing red paste ; another, gold, the shoulders chased, the square pyramidal bezel set with a white paste ; another, gold, the shoulders and bezel enamelled in red and green set with an emerald cabochon ; and one other ; *16th/17th Century ; an attractive lot* 4

748 GOLD. Of attractive design and fine workmanship, the bezel elaborately scrolled and enamelled and set with a diamond crystal surrounded by six small rubies ; and another, gold, decorated with white and green enamel, the bezel set with seven faceted garnets ; *16th and 17th Century respectively* 2

*** The first-named from the Spitzer Collection ; catalogue vol. 4, p. 164, no. 24 and illustrated pl. 7, sale catalogue vol. 2, lot 1898.

749 GOLD. The shank and bezel enamelled in black and white, set with a ruby cabochon ; another, gold, the hoop decorated with small rubies alternating with a quatrefoil design in gold on a white enamelled ground, the bezel set with six rubies ; and another, gold, the shank and bezel elaborately pierced and enamelled with scrolling foliage in black and white, the square setting containing a ruby ; *16th and 17th Centuries* 3

750 GOLD. AN ATTRACTIVE RING of elaborate workmanship finely enamelled in red, blue, green and white with geometric designs, the large bezel set with a cabochon topaz backed with foil ; and another, gold, of massive proportions, the shank and sides of the bezel chased and enamelled with scrolling foliage in black and white, set with a large octagonal topaz ; *16th/17th Century* 2

[*See* ILLUSTRATION, PLATE XXVI, *first ring only*]

751 GOLD. The hoop decorated on the shoulders with flowers and foliage in white and black enamel, the rectangular bezel, painted on the underside with flowers on a white ground, set with a sapphire surrounded by small diamonds ; *17th/18th Century*

[*See* ILLUSTRATION, PLATE XXVI]

752 GOLD. A FINE RING, the shoulders formed as fabulous birds, having wings decorated with translucent red enamel and green enamel crests ; the openwork setting holds five diamonds forming a cross ; and another in gold, a most attractive Ring, the hoop set at the base with a small white stone, the shoulders elaborately scrolled and richly enamelled, each set with two small rubies ; the bezel is formed as two stags back to back carrying an opal between their antlers, the underside of the bezel richly enamelled ; *16th Century* 2

*** The first mentioned from the Spitzer Collection, catalogue, vol. 4, p. 163, no. 19, and illustrated pl. 6, sale catalogue, vol. 2, lot 1893.

[*See* ILLUSTRATIONS, PLATE XXVI]

753 GOLD. AN ATTRACTIVE RING decorated on the shoulders in translucent enamels in shades of orange, blue and green and with gold studs and swags of beading ; the setting, also richly enamelled, contains a rectangular ruby and emerald side by side ; and another, in gold, of delicate workmanship, the shoulders elaborately scrolled, the bezel set with a small square diamond ; *16th Century* 2

*** The first mentioned from the Spitzer Collection, where it is catalogued as a Betrothal ring, catalogue vol. 4, p. 163, no. 18, and illustrated pl. 6, sale catalogue, vol. 2, lot 1892. See also lot 759 for another example of this type.

[*See* ILLUSTRATIONS, PLATE XXVI]

754 GOLD. A FINE RING, the shoulders richly enamelled in alternating discs of blue and white, and each set with a small ruby, the rectangular open-work bezel with a large diamond raised on a platform by gold pellets; the underpart of the setting is richly enamelled with a radiating device and made as a small box for perfume or spice ; 16*th Century*

*** From the Spitzer Collection, catalogue vol. 4, pp. 163-164, no. 20, and illustrated pl. 6, sale catalogue vol. 2, lot 1894.
See also Fontenay " Les Bijoux ", p. 59.

[*See* ILLUSTRATION, PLATE XXV]

755 GOLD. A FINE RING OF THE MOST DELICATE WORKMANSHIP, the entire shank and bezel pierced and enamelled with foliage and the heads of fabulous monsters in black and white ; the modelling and detail is of superb quality ; the bezel is set with one large and six small diamonds ; 17*th Century, probably South German*

[*See* ILLUSTRATION, PLATE XXV]

756 GOLD. A large and ornate Ring, the shank enamelled in black with scrolling foliage, the shoulders formed as human masks flanked by scrolls enamelled in blue and white; the massive bezel is enamelled on the underside in blue and translucent green, and is set with a large central sapphire flanked by four emeralds and cabochon rubies at the corners

*** The large size of the hoop would point to this having been an Ecclesiastical ring, probably intended for wearing over gloves in Processions.

757 GOLD. AN IMPORTANT RING, the shank enamelled with foliage in blue, white and black ; the openwork pyramidal setting containing a fine square-cut white diamond ; 17*th Century*

[*See* ILLUSTRATION, PLATE XXVI]

758 GOLD. A VERY FINE RING OF ELABORATE WORKMANSHIP, the hoop enamelled on the outside in light blue ; the shoulders, each set with a triangular diamond, are scrolled, interlaced and enamelled in blue and white ; the dome-shaped bezel, decorated with scrolls at the base, is set with twelve triangular diamonds and decorated on the underside with a radiating design in coloured enamels ; 16*th Century*

*** From the Spitzer Collection, catalogue vol. 4, p. 163, no. 14, and illustrated pl. 7, sale catalogue vol. 2, lot 1888.

[*See* ILLUSTRATION, PLATE XXV]

759 GOLD. A VERY FINE ENAMELLED RING, the shoulders decorated in blue, red and white enamel and with lion masks in gold and swags of gold beading ; the bezel is decorated on the underside with a geometric design in blue and white enamel and contains a rectangular ruby and emerald set side by side ; 16*th Century*

*** This fine ring is evidently from the same workshop as a ring in the Spitzer collection, lot 753 in the present catalogue.

[*See* FRONTISPIECE]

760 GOLD. A RING OF FINE PROPORTIONS, the hexagonal hoop broadening at the shoulders into bold scrolls divided by translucent green enamel ; the back of the bezel is decorated with a radiating design in red, black and white enamel and the lobed octagonal setting contains a large sapphire ; 16*th Century*

[*See* ILLUSTRATION, PLATE XXV]

761 GOLD. A VERY FINE ENAMELLED RING OF SUPERB WORKMANSHIP, with narrow gold hoop enamelled in black at the shoulders; the bezel is formed as a stag in a reclining position enamelled in white on a gold ground, the antlers, eyes, muzzle and hoofs being of gold; the head is turned, and in his mouth is a branch, the leaves coloured with translucent green enamel; on the flank is set a small cabochon ruby; the background consists of small opals and a pearl in gold settings simulating gnarled branches; 16*th*/17*th Century, probably South German; a most attractive ring*

*** From the Spitzer Collection, catalogue vol. 4, p. 171, no. 76, and illustrated pl. 6, sale catalogue vol. 2, lot 1950.

[*See* FRONTISPIECE]

Renaissance and Later Rings, enamelled or set with Cameos or semi-precious Stones

762 GOLD. A slender Ring decorated with enamel, the bezel formed as a buckle; another in gold, the bezel formed as a helmeted head with moveable visor; another in gold, the wide hoop chased with a conjuror, a juggler and other similar scenes; two others in gold; and two in silver; 17*th*/19*th Century* 7

763 GOLD. A Ring with revolving bezel set with a ruby carved with reclining figure; another in gold, the hoop enamelled with flowers; and another, gold, somewhat similar; another, gold, set with a cameo carved with a cherub's head; and two others, in gold; 17*th*/19*th Century* 6

764 GOLD. The bezel formed as a sardonyx cameo carved with St. Michael and the dragon ; another, gold, with a turquoise paste cameo of Hercules and Paris ; another carved with a Bacchante after the Renaissance model in the Louvre ; another in steel, the marquise-shaped bezel set with a Wedgwood plaque ; and three others ; *18th/19th Century* 7

*** The first mentioned from the Pichon Collection, sale catalogue lot 112.
The ring with the Wedgwood plaque is illustrated in Deloche, "Le Bague en France", pl. 6, no. 106, and described on p. 44. The author suggests that rings in steel and other base metals, made in France towards the end of the 18th Century, were produced under the influence of Jean-Jacques Rousseau and his doctrines advocating the simple life and the return to Nature.

765 GOLD. The bezel and shoulders decorated with translucent enamels and with a figure of a woman in an acrobatic attitude, modelled in the round ; another, gold, the setting showing a man in a boat ; and another, gold, the ornate bezel formed as a phoenix, the body set with a pebble with fiery veins ; *16th/17th Century* 3

*** The first mentioned from the Spitzer Collection, catalogue vol. 4, p. 170, no. 59 ; sale catalogue vol. 2, lot 1944.
For a ring of similar type see lot 683.

766 GOLD. AN INTERESTING LATE 15TH CENTURY RING, the hoop decorated with a chevron design in black niello ; the high projecting bezel is supported at the base by four scrolls, and has at the top an openwork gilt-bronze knob revolving on a pin (a replacement of the original pearl) ; *Burgundian ? 15th Century*

[*See* ILLUSTRATION, PLATE XXV]

767 Two wooden Cases for rings, fitted with expanding trays lined with white velvet, each holding about four hundred rings

768 Two others, similar

END OF SALE

LONDON:
PRINTED BY KITCHEN & BARRATT LTD.,
PARK ROYAL ROAD, N.W.10

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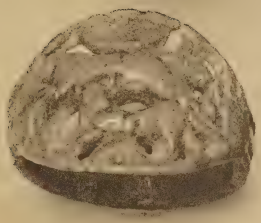

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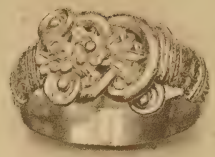

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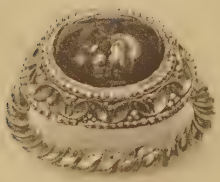

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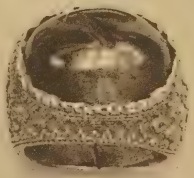

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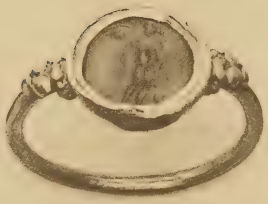

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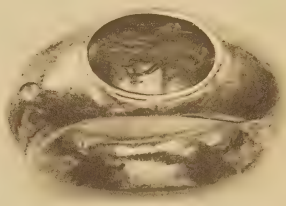

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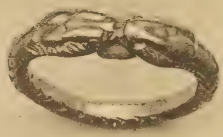

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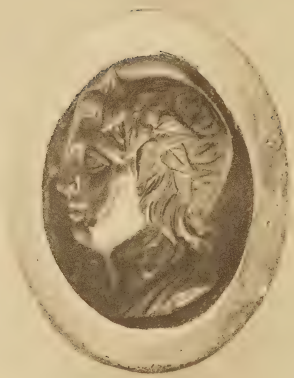

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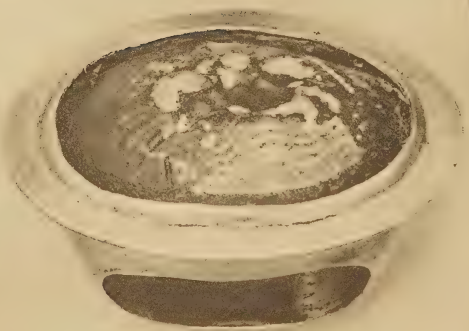

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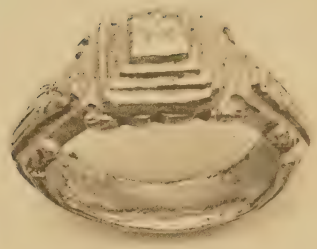

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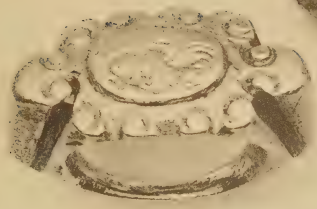

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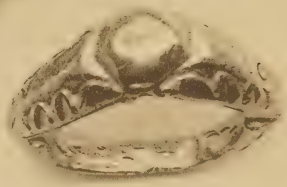

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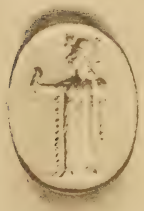

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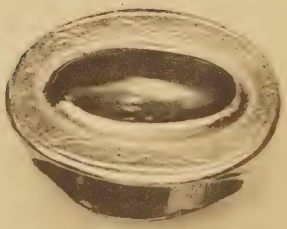

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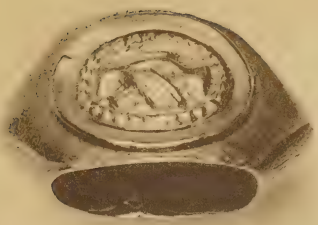

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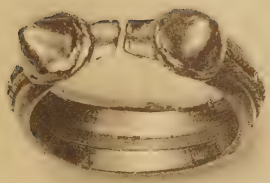

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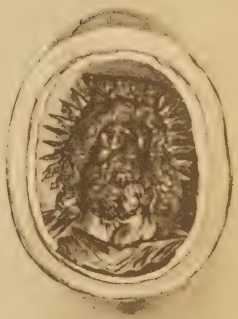

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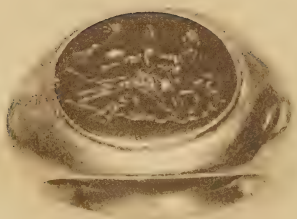

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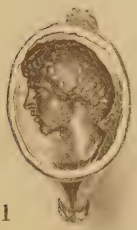

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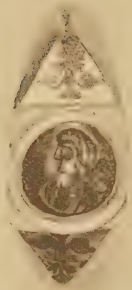

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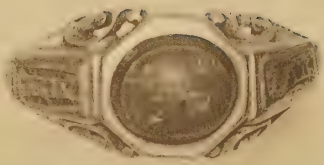

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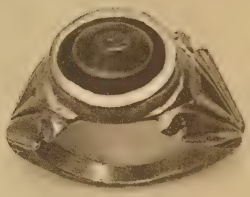

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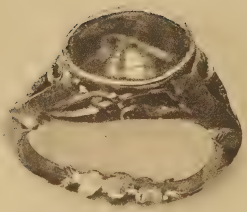

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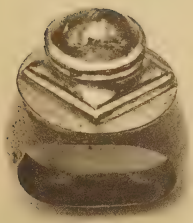

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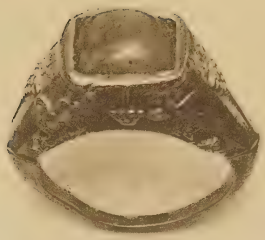

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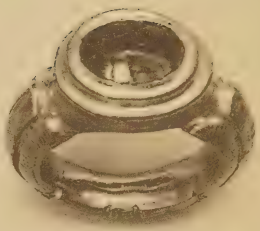

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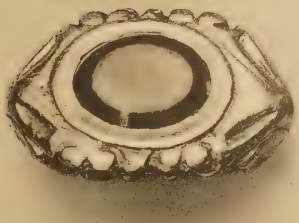

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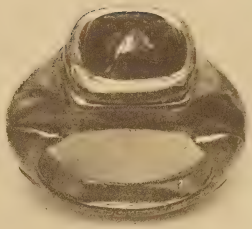

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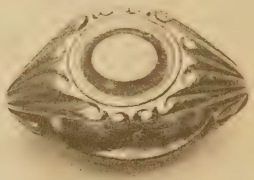

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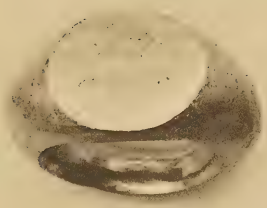

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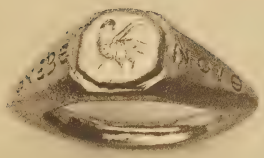

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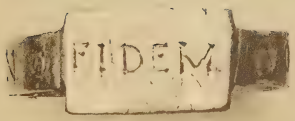

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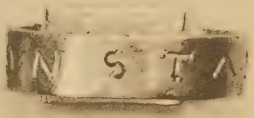

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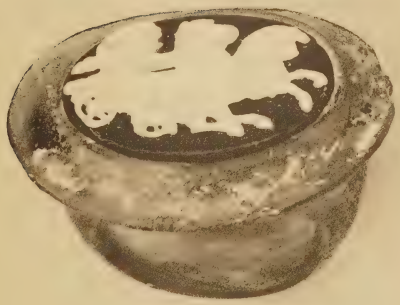

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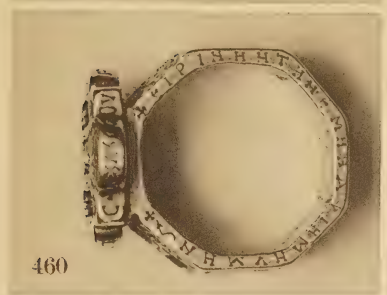
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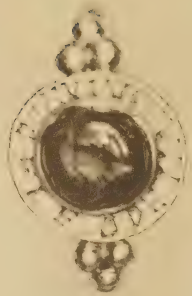

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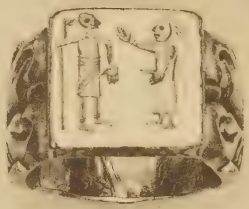

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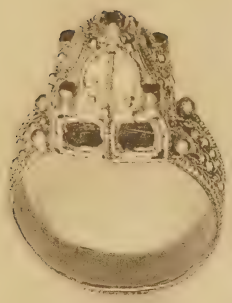

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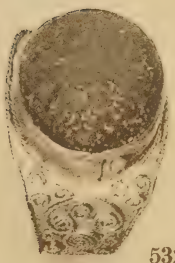

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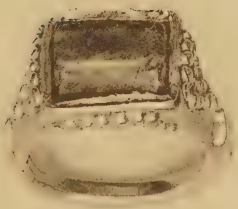

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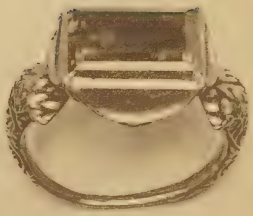

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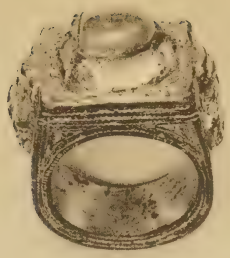

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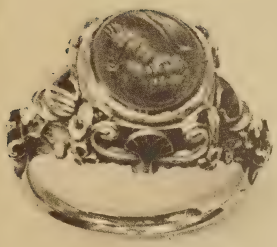

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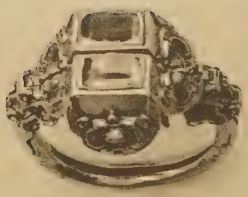

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Scale 3 : 2

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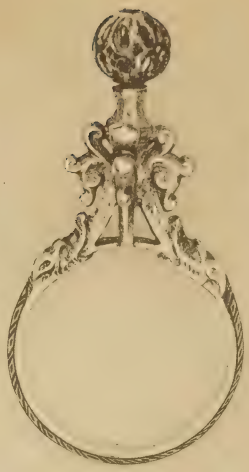
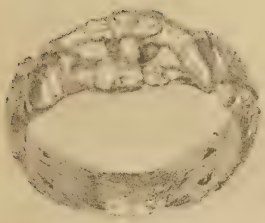
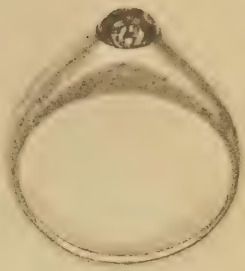


766

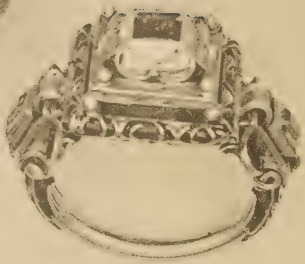
725



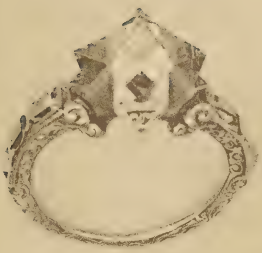
712



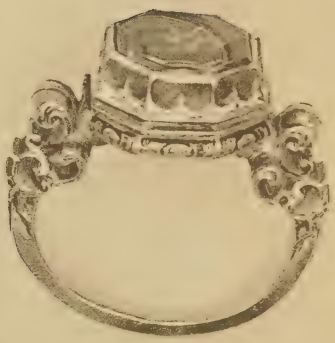
717



754



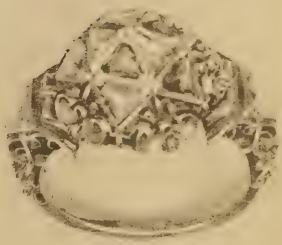
741



760

755

724

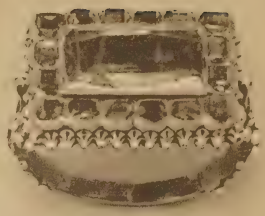


758

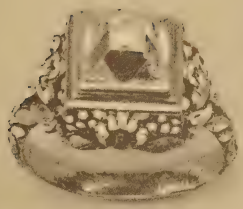
Scale 3 : 2

753

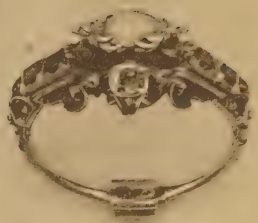
753



751

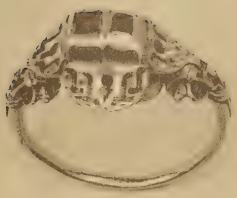


757

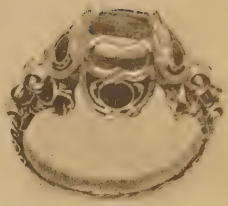


752

752

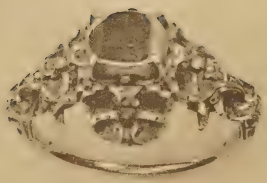


744

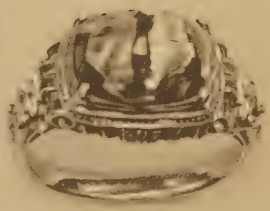


723

723



744



750

Scale 3 : 2

Scale 2 : 1

Scale 2 : 1

SOTHEBY & Co.'s

SALE OF THE

SUPERB COLLECTION OF RINGS

INCLUDING CHOICE EXAMPLES OF ALL PERIODS FROM

THE EGYPT OF THE PHARAOHS

TO

THE FRANCE OF NAPOLEON I

Formed by the late MONSIEUR T. GUILHOU, of Paris

9th, 10th, 11th and 12th November, 1937

PRICES AND BUYERS' NAMES

LOT		£	s.	d.
1	Good	2	0	0
2	Corbett	1	10	0
3	Berry	5	10	0
4	Lawrence, G. F.	3	10	0
5	Hakim	1	10	0
6	Corbett	1	0	0
7	Good	2	10	0
8	Dara	1	10	0
9	Good	1	0	0
10	Hakim	1	10	0
11	Norris, E. C. ..	5	0	0
12	Dara	3	0	0
13	Hakim	10	10	0
14	Berry	9	10	0
15	Good	6	10	0
16	Good	7	0	0
17	Berry	7	0	0
18	Hakim	4	0	0
19	Berry	10	0	0
20	Berry	38	0	0
21	Streatfield, Col.	8	10	0
22	Berry	14	0	0
23	Good	8	0	0
24	Lawrence, G. F.	2	10	0
25	Bourgey	6	10	0
26	Fischer	3	10	0
27	Brown, L.	7	0	0
28	Berry	52	0	0
29	Berry	22	0	0
30	Berry	74	0	0
31	Berry	65	0	0
32	Berry	7	10	0
33	Good	2	10	0
34	Good	1	10	0
35	Berry	4	0	0
36	Corbett	1	0	0
37	Good	2	0	0
38	Goldsmith, A. ..	6	0	0
39	Hunt, J.	92	0	0
40	Lawrence, G. F.	3	0	0
41	Spanish Art Gallery	1	0	0
42	Neame	11	0	0
43	Good	9	10	0
44	Good	10	10	0
45	Merz	7	0	0
46	Spink	4	0	0
47	Sapirstein	6	10	0
48	Fischer	6	0	0
49	Good	3	0	0
50	Good	1	10	0
51	Corbett	1	0	0
53	Good	10	0	0
54	Hunt, J.	17	0	0
55	Spink	8	0	0
56	Fischer	3	0	0
57	Neame	9	0	0
58	Merz	5	0	0
59	Good	7	0	0
60	Buchanan	13	10	0

LOT		£	s.	d.
61	Fischer	3	10	0
62	Good	4	10	0
63	Segredakis ..	6	10	0
64	Spink	10	0	0
65	Spanish Art Gallery	4	0	0
66	Sapirstein	7	0	0
67	Sapirstein	11	10	0
68	Fischer	13	0	0
69	Good	26	0	0
70	Merz	14	0	0
71	Good	24	0	0
72	Eisemann, H. ..	26	0	0
73	Brown, L.	5	10	0
74	Buchanan	3	10	0
75	Goldschmidt, J.	20	0	0
76	Fischer	8	0	0
77	Hunt, J.	38	0	0
78	Merz	15	0	0
79	Fischer	6	0	0
80	Good	6	0	0
81	Merz	5	10	0
82	Spink	20	0	0
83	Spink	12	0	0
84	Stora	22	0	0
85	Good	15	0	0
86	Hyde, U.	54	0	0
87	Good	26	0	0
88	Good	26	0	0
89	Good	7	10	0
90	Julius	27	0	0
91	Scharf..	5	0	0
93	Bourgey	37	0	0
94	Dara	4	10	0
95	Burchard	4	0	0
96	Sapirstein ..	7	10	0
97	Spanish Art Gallery	8	10	0
98	Whitbrooke ..	26	0	0
99	Neame	19	0	0
100	Streatfield, Col...	22	0	0
101	Merz	30	0	0
102	Hutchinson, E. M.	3	0	0
103	Good	1	10	0
104	Buchanan	4	0	0
105	Corbett	3	0	0
106	Dara	4	0	0
107	Good	8	10	0
108	Levine, H. ..	1	10	0
109	Corbett	4	10	0
110	Sapirstein	5	0	0
111	Corbett	1	10	0
112	Hakim	2	0	0
113	Levine, H. ..	2	10	0
114	Good	3	10	0
115	Fischer	11	0	0
116	Fischer	15	0	0
117	Good	6	0	0
118	Good	6	0	0
119	Spanish Art Gallery	7	0	0
120	Holland, M. ..	4	10	0
121	Buchanan	7	0	0
122	Neame	8	0	0
123	Good	7	10	0
124	Levine, H... ..	7	10	0
125	Julius	8	0	0
126	Good	8	0	0
127	Good	6	0	0
128	Hunt, J.	76	0	0
129	Hunt, J.	21	0	0
130	Good	15	0	0
131	Fischer	20	0	0
132	Hunt, J.	44	0	0
133	Hunt, J.	62	0	0
134	Sapirstein	1	0	0
135	Corbett	1	0	0
136	Corbett	1	10	0
137	Sapirstein	1	0	0
138	Brown, L.	19	0	0
139	Hunt, J.	28	0	0
140	Frank, L.	31	0	0
141	Sapirstein	9	10	0
142	Passed	———		
143	Dara	1	0	0
144	Corbett	2	0	0
145	Sapirstein	2	0	0
146	Passed	———		
147	Passed	———		
148	Passed	———		
149	Good	7	10	0
150	Good	9	10	0
151	Good	8	10	0
152	Fischer	21	0	0
153	Berry	2	10	0
154	Fischer	11	0	0
155	Fischer	7	10	0
156	Spink	21	0	0
157	Spanish Art Gallery	5	10	0
158	Fischer	3	10	0
159	Good	4	0	0
160	Good	4	0	0

LOT		£	s.	d.
161	Dara	1	15	0
162	Harvey & Gore	5	10	0
163	Spanish Art Gallery	9	10	0
164	Harvey & Gore	9	10	0
165	Harvey & Gore	7	0	0
166	Fischer	7	10	0
167	Grundy, T. E. Milligan	28	0	0
168	Fischer	9	0	0
169	Harvey & Gore	5	0	0
170	Good	4	0	0
171	Harvey & Gore	8	0	0
172	Good	7	10	0
173	Buchanan	10	0	0
174	Buchanan	9	0	0
175	Harvey & Gore	8	0	0
176	Whitbrooke ..	20	0	0
177	Berry	9	0	0
178	Good	16	0	0
179	Segredakis ..	13	0	0
180	Good	10	0	0
181	Spanish Art Gallery	18	0	0
182	Good	25	0	0
183	Fischer	18	0	0
184	Sapirstein	4	0	0
185	Fischer	4	10	0
186	Merz	13	0	0
187	Good	32	0	0
188	Bowden, F. ..	26	0	0
189	Fischer	11	0	0
190	Fischer	9	10	0
191	Julius	21	0	0
192	Whitbrooke ..	18	10	0
193	Wilson, P. ..	70	0	0
194	Good	16	0	0
195	Harvey & Gore	11	0	0
196	Harvey & Gore	9	0	0
	First Day's Sale ..	£2,357	15	0

COLLECTION OF RINGS — 10th November, 1937

SECOND DAY'S SALE

LOT		£	s.	d.
197	Harvey & Gore..	4	0	0
198	Good	11	10	0
199	Good	1	5	0
200	Segredakis.. ..	2	15	0
201	Harvey & Gore..	5	5	0
202	Lawrence, G. F.	5	0	0
203	Whitbrooke ..	7	10	0
204	Dara	4	5	0
205	Good	6	10	0
206	Good	4	10	0
207	Good	7	10	0
208	Corbett	2	0	0
209	Horwit	2	0	0
210	Corbett	1	15	0
211	Lawrence, G. F.	2	0	0
212	Lawrence, G. F.	2	15	0
213	Lawrence, G. F.	3	0	0
214	Good	6	10	0
215	Good	4	10	0
216	Spanish Art Gallery	10	10	0
217	Horwit	5	0	0
218	Bromet, A. ..	14	10	0
219	Corbett	9	0	0
220	Harvey & Gore..	6	0	0
221	Good	9	0	0
222	Bromet, A... ..	37	0	0
223	Harvey & Gore..	6	10	0
224	Good	9	0	0
225	Good	6	10	0
226	Beardsley	16	0	0
227	Neame, H... ..	19	0	0
228	Merz	36	0	0
229	Neame, H... ..	19	0	0
230	Dunlop	31	0	0
231	Bellesi..	15	0	0
232	Bonnefoy	26	0	0
233	Horwit	7	0	0
234	Horwit	7	0	0
235	Julius..	12	0	0
236	Corbett	1	10	0
237	Corbett	2	0	0

LOT		£	s.	d.
238	Bellisi..	1	15	0
239	Corbett	1	10	0
240	Lawrence, G. F.	2	0	0
241	Kofman	1	15	0
242	Corbett	1	15	0
243	Good	5	0	0
244	Good	6	0	0
244A	Horwit	6	0	0
245	Good	5	0	0
246	Harvey & Gore..	3	10	0
247	Good	5	10	0
248	Horwit	6	10	0
249	Good	10	0	0
250	Berry	7	10	0
251	Spanish Art Gallery	8	0	0
252	Wilson, P.	5	0	0
253	Hunt, J.	25	0	0
254	Good	8	0	0
255	Good	4	0	0
256	Corbett	1	0	0
257	Reynolds, V. ..	1	10	0
258	Dara	3	0	0
259	Horwit	2	15	0
260	Dara	2	5	0
261	Corbett	3	10	0
262	Dara	5	0	0
263	Horwit	4	10	0
264	Dara	5	0	0
265	Fischer	5	10	0
266	Horwit	6	0	0
267	Fischer	12	10	0
268	Horwit	7	10	0
269	Merz	9	10	0
270	Fischer	11	0	0
270A	Clark, Mrs. K. ..	9	0	0
271	Horwit	5	0	0
272	Good	6	10	0
273	Julius	9	10	0
274	Spink	27	0	0
275	Merz	21	0	0
276	Fischer	8	10	0
277	Merz	17	0	0
278	Fischer	12	0	0
279	Segredakis ..	31	0	0
280	Spink	26	0	0
281	Fischer	9	0	0
282	Fischer	21	0	0
283	Hirsch, Dr. E. ..	110	0	0
284	Fischer	10	0	0
285	Bellisi	8	10	0
286	Harvey & Gore..	8	10	0
287	Harvey & Gore..	9	10	0
288	Harvey & Gore..	5	10	0
289	Harvey & Gore..	7	0	0
290	Corbett	6	10	0
291	Corbett	3	0	0
292	Berry	10	0	0
293	Fischer	5	10	0
294	Spink	15	0	0
295	Walter, G. ..	24	0	0
296	Berry	9	10	0
297	Black, D.	31	0	0
298	Holland, M. ..	8	0	0
299	Horwit	6	10	0
300	Harvey & Gore..	9	0	0
301	Black, D.	6	0	0
302	Neame, H... ..	7	0	0
303	Spink	22	0	0
304	Black, D.	6	10	0
305	Good	9	10	0
306	Horwit	8	0	0
307	Fischer	8	10	0
308	Harvey & Gore..	11	0	0
309	Horwit	9	10	0
310	Horwit	12	0	0
311	Spink	34	0	0
312	Clark, Mrs. K. ..	11	0	0
313	Hunt, J.	36	0	0
314	Black, D.	9	0	0
315	Berry	9	10	0
316	Clark, Mrs. K. ..	6	0	0
317	Hunt, J.	24	0	0
318	Hunt, J.	30	0	0
319	Merz	26	0	0
319A	Black, D.	4	0	0
320	Bensimon	3	0	0
321	Horwit	2	10	0
322	Horwit	2	0	0
323	Corbett	2	5	0
324	Harvey & Gore..	2	10	0
325	Fischer	10	0	0
326	Harvey & Gore..	7	0	0
327	Hirsch, Dr. E. ..	20	0	0
328	Fischer	10	0	0
329	Burchard	2	10	0
330	Clark, Mrs. K. ..	7	10	0
331	Segredakis ..	4	10	0
332	Fischer	3	0	0
333	Fischer	3	10	0
334	Horwit	4	0	0
335	Black, D.	6	0	0
336	Horwit	4	10	0
337	Ball	9	10	0

LOT		£	s.	d.
338	Fischer	9	0	0
339	Merz	17	0	0
340	Dara	4	10	0
341	Bellisi..	6	10	0
342	Fischer	5	0	0
343	Black, D.	19	0	0
344	Black, D.	7	0	0
345	Corbett	1	5	0
346	Corbett		15	0
347	Hakim	3	0	0
348	Burchard	1	15	0
349	Clark, Mrs. K. ..	5	10	0
350	Bourgey	2	10	0
351	Spanish Art Gallery	4	10	0
352	Black, D.	3	15	0
353	Julius	11	0	0
354	Good	3	0	0
355	Spanish Art Gallery	4	10	0
356	Black, D.	3	0	0
357	Spanish Art Gallery	3	5	0
358	Frank, L.	7	10	0
359	Good	8	0	0
360	Bensimon	10	0	0
361	Good	2	5	0
362	Horwit	4	0	0
363	Good	16	0	0
364	Good	4	0	0
365	Corbett	6	10	0
366	Spanish Art Gallery	16	0	0
367	Black, D.	5	0	0
368	Phillips, S. J. ..	5	10	0
369	Burchard	1	15	0
370	Harvey & Gore..	2	10	0
371	Good	4	0	0
372	Good	4	5	0
373	Spanish Art Gallery	4	10	0
374	Julius	9	0	0
375	Streatfield, Col...	9	10	0
376	Good	8	0	0
377	Hunt, J.	10	10	0
378	Bensimon	10	10	0
379	Fischer	11	0	0
380	Good	15	0	0
381	Good	17	0	0
382	Black, D.	17	0	0
383	Good	10	0	0
384	Good	5	10	0
385	Black, D.	13	10	0
386	Good	1	10	0
387	Spanish Art Gallery	4	10	0
388	Dara	2	5	0
389	Good	5	0	0
390	Spanish Art Gallery	4	0	0
391	Julius	3	5	0
392	Good	7	10	0
393	Good	5	0	0
394	Fischer	14	0	0
	Second Day's Sale ..	£1,867	10	0

THIRD DAY'S SALE

LOT		£	s.	d.
395	Good	2	0	0
396	Good	2	0	0
397	Good	3	0	0
398	Good	4	0	0
399	Good	3	0	0
400	Good	3	10	0
401	Good	2	10	0
402	Fischer	3	10	0
403	Neame	26	0	0
404	Good	7	0	0
405	Segredakis ..	12	0	0
406	Hirsch, Dr. ..	14	0	0
407	Lawrence, G. F.	1	0	0
408	Corbett	2	10	0
409	Good	3	10	0
410	Good	5	0	0
411	Harvey & Gore	5	0	0
412	Harvey & Gore..	5	0	0
413	Harvey & Gore..	5	0	0
414	Bourgey	8	10	0
415	Black, D.	10	0	0
416	Good	8	0	0
417	Lawrence, G. F.	5	10	0
418	Good	6	0	0
419	Hirsch, Dr. ..	5	0	0
420	Corbett	4	0	0
421	Hunt, J.	11	0	0
422	Hunt, J.	6	10	0
423	Fischer	2	0	0
424	Hakim	1	5	0
425	Sapirstein	3	0	0
426	Passed			
427	Sapirstein	2	10	0
428	Sapirstein	3	10	0
429	Segredakis ..	6	0	0
430	Spink	37	0	0
431	Fischer	15	0	0
432	Hirsch, Dr. ..	37	0	0
433	Dara	6	10	0
434	Hakim	4	10	0
435	Good	15	0	0
436	Walter, G. ..	21	0	0
437	Fischer	11	0	0
438	Hakim	19	0	0
439	Lawrence, G. F.	2	10	0
440	Corbett	3	10	0
441	Bellesi..	3	10	0
442	Lawrence, G. F.	4	10	0
443	Spink	3	10	0
444	Spink	9	10	0
445	Black, D.	10	0	0
446	Black, D.	7	0	0
447	Black, D.	13	10	0
448	Fischer	16	0	0
449	Good	21	0	0
450	Black, D.	19	0	0
451	Black, D.	14	0	0
452	Good	9	0	0
453	Durlacher	29	0	0
454	Fenouil	17	0	0
455	Hirsch, Dr. ..	45	0	0
456	Wilson	30	0	0
457	Hirsch, Dr. ..	52	0	0
458	Streatfield, Col...	28	0	0
459	Fischer	24	0	0
459A	Horne, Dr... ..	2	10	0
460	Hirsch, Dr.	1,120	0	0
462	Davis, L.	18	0	0
463	Durlacher	14	0	0
464	Spink	20	0	0
465	Merz, Dr.	14	0	0
466	Black, D.	9	0	0
467	Fenouil	21	0	0
468	Good	10	0	0
469	Whitbrooke ..	11	0	0
470	Goldschmidt ..	20	0	0
471	Goldschmidt ..	8	0	0
472	Fritsch	5	0	0
473	Hunt, J.	72	0	0
474	Corbett	1	0	0
475	Corbett	1	10	0
476	Nyburg	1	15	0
477	Lawrence, G. F.	2	0	0
478	Corbett	2	0	0
479	Good	1	15	0
480	Corbett	1	15	0
481	Lawrence, G. F.	1	0	0
482	Lawrence, G. F.	1	10	0
483	Corbett	1	5	0
484	Lawrence, G. F.	5	0	0

LOT		£	s.	d.
485	Markham	1	0	0
486	Harvey & Gore..	5	0	0
487	Cartier	8	10	0
488	Good	7	10	0
489	Neame	12	0	0
490	Bourgey	17	0	0
491	Harvey & Gore..	3	10	0
492	Bourgey	8	0	0
493	Bourgey	12	0	0
494	Goldschmidt, E.	35	0	0
495	Davis, L.	8	10	0
496	Hunt, J.	10	0	0
497	Bellesi..	76	0	0
498	Berry	58	0	0
499	Wilson	350	0	0
500	Corbett	1	0	0
501	Harvey & Gore..	3	0	0
502	Bourgey	6	0	0
503	Hunt	9	0	0
504	Bourgey	18	0	0
505	Hirsch, Dr. ..	110	0	0
506	Gjerding	20	0	0
507	Harvey & Gore..	2	10	0
508	Harvey & Gore..	1	10	0
509	Burg	11	0	0
510	Black, D.	13	0	0
511	Wilson	50	0	0
512	Lawrence, G. F.	180	0	0
513	Markham	1	0	0
514	Bellesi..	1	0	0
515	Good	4	0	0
516	Harvey & Gore..	1	10	0
517	Harvey & Gore..	1	10	0
518	Harvey & Gore..	2	0	0
519	Bourgey	4	10	0
520	Culmann, H. M.	11	0	0
521	Lawrence, G. F.	2	0	0
522	Davis, L.	3	10	0
523	Good	6	10	0
524	Lawrence, G. F.	42	0	0
525	Bourgey	18	0	0
526	Durlacher	20	0	0
527	Hunt, J.	10	0	0
528	Hirsch, Dr. ..	130	0	0
529	Bourgey	7	10	0
530	Bourgey	24	0	0
531	Bourgey	16	0	0
532	Fischer	14	0	0
533	Goldschmidt ..	24	0	0
534	Whitbrooke ..	10	0	0
535	Good	13	0	0
536	Black, D.	14	0	0
537	Goldschmidt ..	59	0	0
538	Bourgey	6	10	0
540	Bourgey	8	0	0
541	Good	9	10	0
542	Bourgey	17	0	0
543	Goldschmidt ..	50	0	0
544	Bourgey	11	0	0
545	Hirsch, Dr. ..	32	0	0
546	Durlacher	34	0	0
547	Durlacher	50	0	0
548	Stora	82	0	0
549	Milward	4	10	0
550	Harvey & Gore..	4	0	0
551	Harvey & Gore..	5	0	0
552	Bensimon	13	0	0
553	Bensimon	13	0	0
554	Bourgey	15	0	0
555	Black, D.	16	0	0
556	Black, D.	11	0	0
557	Webster	17	0	0
558	Berry	30	0	0
559	Good	10	0	0
560	Webster	22	0	0
561	Webster	18	0	0
562	Black, D.	21	0	0
563	Davis, L	14	0	0
564	Good	36	0	0
565	Davis, L.	20	0	0
566	Smith, Clifford ..	26	0	0
567	Hunt, J.	36	0	0
568	Black, D.	44	0	0
569	Streatfield, Col...	20	0	0
570	Smith, Clifford ..	21	0	0
571	Webster	32	0	0
572	Davis, L.	14	0	0
573	Smith, Clifford ..	18	0	0
574	Hunt, J.	24	0	0
575	Durlacher	27	0	0
576	Whitbrooke ..	20	0	0
577	Scharf..	38	0	0
578	Good	18	0	0
579	Grimaldi	19	0	0
580	Durlacher	26	0	0
581	Webster	32	0	0
582	Webster	12	0	0
583	Durlacher	80	0	0
584	Julius	34	0	0
585	Buchanan	140	0	0
586	Black, D.	20	0	0
587	Black, D.	28	0	0
588	Berry	90	0	0
589	Cartier	75	0	0
590	Hunt, J.	155	0	0
	Third Day's Sale ..	£5,180	5	0

FOURTH DAY'S SALE

LOT		£	s.	d.
591	Hyman	3	10	0
592	Corbett	4	0	0
593	Horwit	5	0	0
594	Corbett	5	0	0
595	Harvey & Gore..	3	10	0
59	Corbett	4	5	0
597	Hunt	5	10	0
598	Davis, L.	16	0	0
599	Harvey & Gore..	16	0	0
600	Harvey & Gore..	9	10	0
601	Bellesi..	23	0	0
602	Black, D.	13	0	0
603	Good	19	0	0
604	Harvey & Gore..	13	0	0
605	Harvey & Gore..	10	10	0
606	Bensimon	13	0	0
607	Good	46	0	0
608	Phillips, S. J. ..	11	0	0
609	Neame, H... ..	42	0	0
610	Black, D.	20	0	0
611	Bellesi..	31	0	0
612	Corbett	3	0	0
613	Dara	3	10	0
614	Harvey & Gore..	2	10	0
615	Julius	6	10	0
616	Bellesi..	12	0	0
617	Good	30	0	0
618	Stora	850	0	0
619	Corbett	13	0	0
620	Perkins	17	0	0
621	Nyburg	28	0	0
622	Hyman	21	0	0
623	Bensimon	43	0	0
624	Julius	15	0	0
625	Julius	27	0	0
626	Julius	13	0	0
627	Corbett	24	0	0
628	Spanish Art Gallery	5	0	0
629	Julius	6	0	0
630	Harvey & Gore..	16	0	0
631	Nyburg	29	0	0
632	Spink	8	0	0
633	Davis, L.	9	10	0
634	Nyburg	14	0	0
635	Levine, H... ..	8	0	0
636	Horne, Dr... ..	1	10	0
637	Corbett	3	0	0
638	Horne, Dr... ..	1	5	0
639	Norris, E. C. ..	26	0	0
640	Court	19	0	0
641	Hunt, J.	27	0	0
642	Court	17	0	0
643	Corbett	5	0	0
644	Hunt	13	0	0
645	Nyburg	4	10	0
646	Good	4	0	0
647	Julius	18	10	0
648	Julius	46	0	0
649	Hunt, J.	28	0	0
650	Good	52	0	0
651	Black, D.	13	0	0
652	Nyburg	15	0	0
653	Webster	23	0	0
654	Julius	59	0	0
655	Merz	18	0	0
656	Good	10	0	0
657	Bensimon	10	0	0
658	Nyburg	10	0	0
659	Corbett	2	10	0
660	Corbett	5	0	0
661	Berry	16	0	0
662	Horwit	8	0	0
663	Good	11	0	0
664	Corbett	7	10	0
665	Phillips, S. J. ..	32	0	0
665A	Hyman	34	0	0
666	Phillips, S. J. ..	30	0	0
667	Phillips, S. J. ..	32	0	0
668	Hunt, J.	55	0	0
669	Nyburg	82	0	0
670	Corbett	3	0	0
671	Durlacher	18	0	0
672	Good	20	0	0
673	Harvey & Gore..	8	0	0
674	Spanish Art Gallery	24	0	0
675	Corbett	3	10	0
676	Lowenthal, O. F.	3	0	0
677	Berry	30	0	0

LOT		£	s.	d.
678	Bonnefoy	26	0	0
679	Good	21	0	0
680	Blairman	28	0	0
681	Hunt	34	0	0
682	Harvey & Gore..	10	0	0
683	Nyburg	29	0	0
684	Levine, H... ..	9	0	0
685	Phillips, S. J. ..	14	0	0
686	Hyman	19	0	0
687	Bromet	22	0	0
688	Berry	52	0	0
689	Levine, H... ..	14	0	0
690	Davis, L.	14	0	0
691	Nyburg	28	0	0
692	Nyburg	29	0	0
693	Fischer	40	0	0
694	Julius	4	10	0
695	Berry	18	0	0
696	Sapirstein	26	0	0
697	Beaumont	16	0	0
698	Phillips, S. J. ..	22	0	0
699	Nyburg	31	0	0
700	Berry	72	0	0
701	Bonnefoy	26	0	0
702	Bellesi..	51	0	0
703	Bonnefoy	34	0	0
704	Bailey, Mrs. ..	26	0	0
705	Hunt	46	0	0
706	Davis, L.	6	0	0
707	Nyburg	2	0	0
708	Good	6	0	0
709	Horwit	3	10	0
710	Dara	6	10	0
711	Hunt	17	0	0
712	Stora	34	0	0
713	Good	15	0	0
714	Hunt	17	0	0
715	Court	11	0	0
716	Smith, Clifford ..	8	0	0
717	Court	10	0	0
718	Black, D.	14	0	0
719	Bensimon	13	0	0
720	Bonnefoy	24	0	0
721	Bensimon	26	0	0
722	Harvey & Gore..	16	0	0
723	Harvey & Gore..	29	0	0
724	Julius	25	0	0
725	Bensimon	34	0	0
726	Harvey & Gore..	34	0	0
727	Corbett	6	0	0
728	Ball, Capt... ..	22	0	0
729	Harvey & Gore..	13	0	0
730	Smith, Clifford ..	34	0	0
731	Nyburg	30	0	0
732	Leitch, A. B. ..	48	0	0
733	Good	44	0	0
734	Good	36	0	0
735	Bromet	30	0	0
736	Bensimon	32	0	0
737	Harvey & Gore..	75	0	0
738	Harvey & Gore..	36	0	0
739	Leitch, A. B. ..	13	0	0
740	Hunt	28	0	0
741	Nyburg	125	0	0
742	Harvey & Gore..	34	0	0
743	Bromet	98	0	0
744	Wood, R. M. ..	30	0	0
745	Nyburg	75	0	0
746	Bonnefoy	46	0	0
747	Hunt	43	0	0
748	Bonnefoy	22	0	0
749	Bonnefoy	38	0	0
750	Good	62	0	0
751	Bonnefoy	55	0	0
752	Wilson, P... ..	34	0	0
753	Harvey & Gore..	38	0	0
754	Nyburg	36	0	0
755	Berry	180	0	0
756	Julius	120	0	0
757	Good	350	0	0
758	Wilson, P... ..	75	0	0
759	Harvey & Gore..	22	0	0
760	Berry	38	0	0
761	Hunt	80	0	0
762	Julius	16	0	0
763	Harvey & Gore..	32	0	0
764	Harvey & Gore..	22	0	0
765	Hunt	30	0	0
766	Berry	9	10	0
767	Good	4	0	0
768	Corbett	5	0	0
	Fourth Day's Sale..	£5,645	0	0
	Total of Sale ..	£15,050	10	0

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